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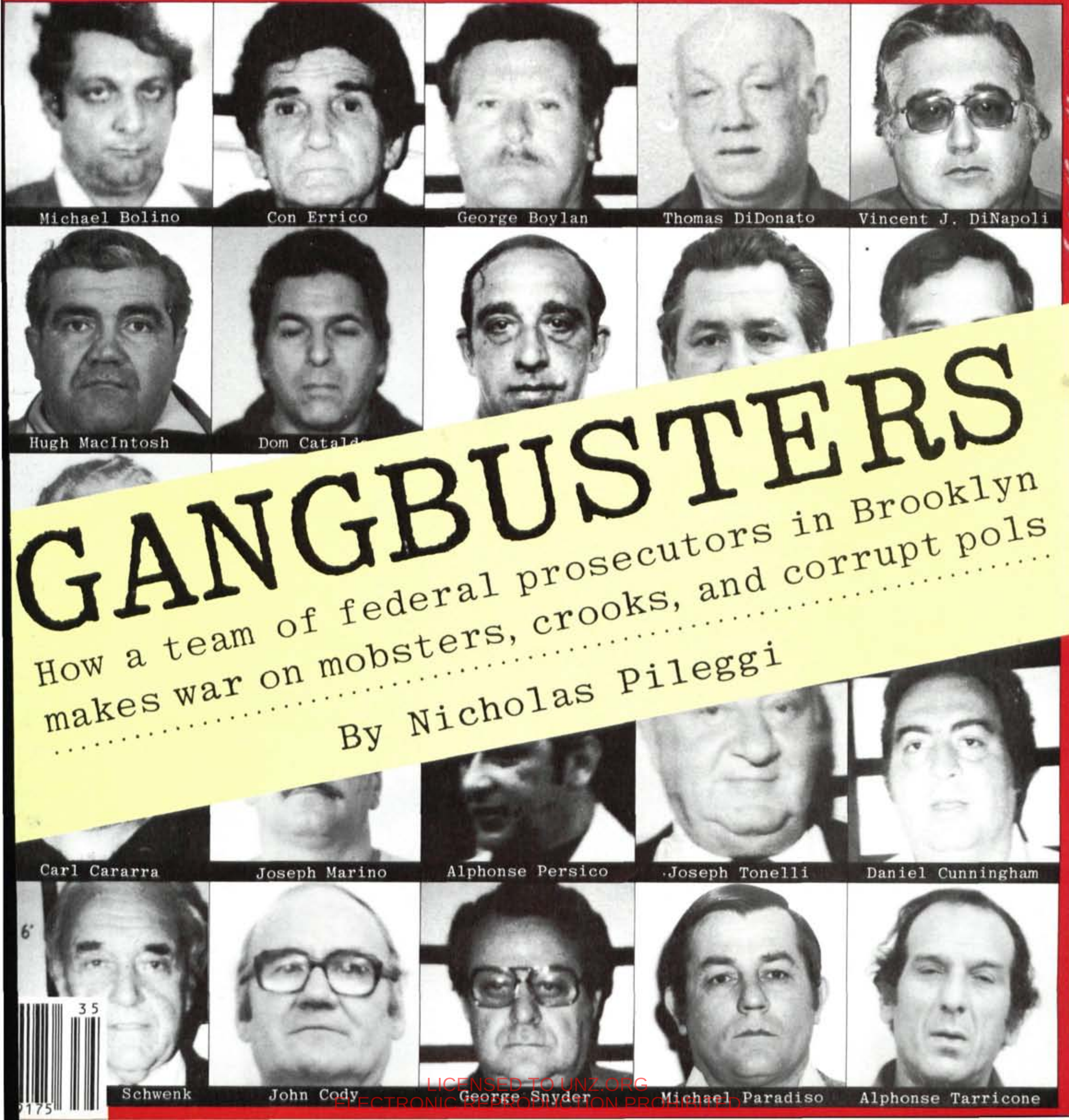
The Rise and Rise of Arianna Stassinopoulos

The Poignant Final Days of Tennessee Williams

NEW YORK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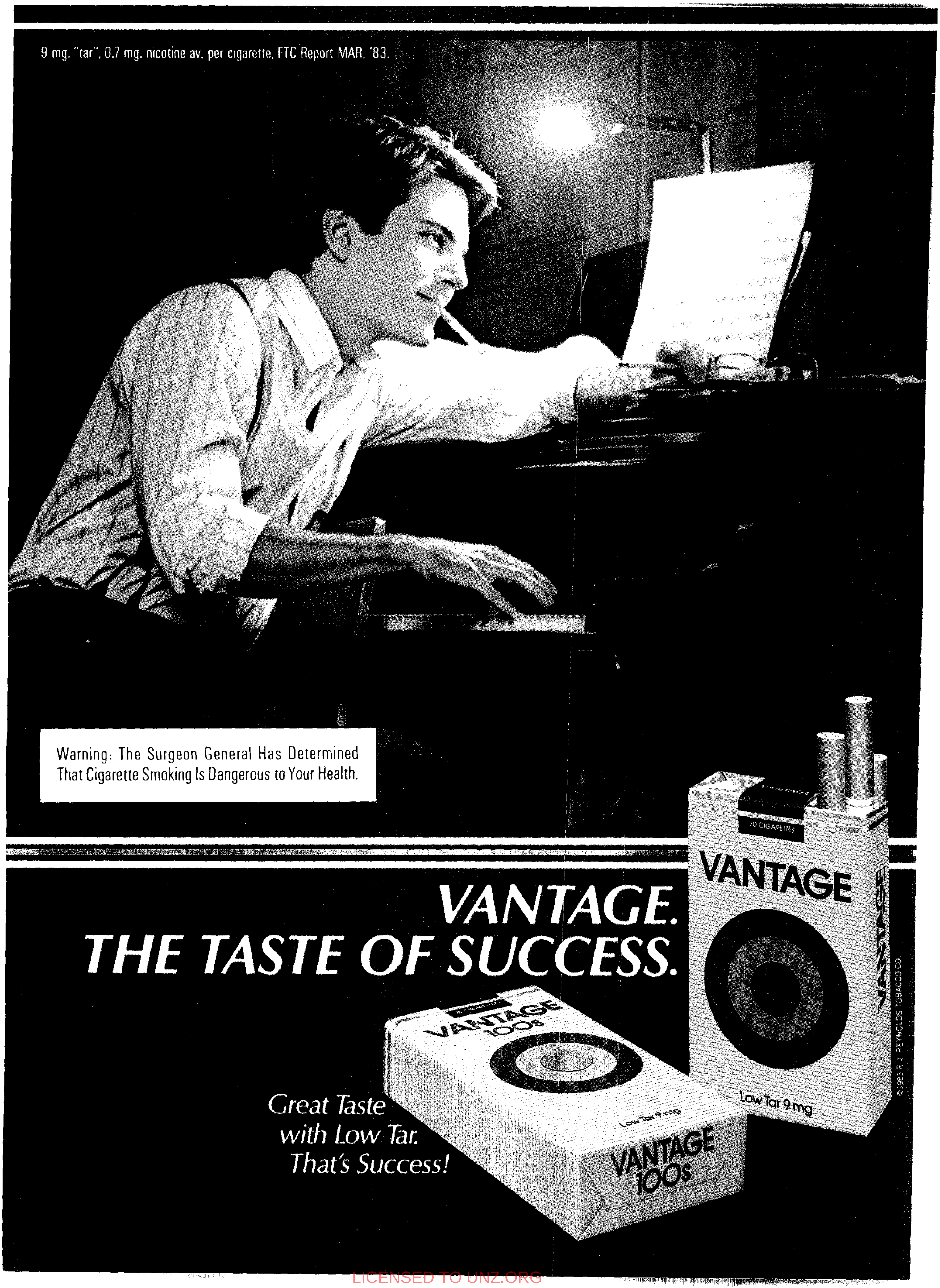
GANGBUSTERS

How a team of federal prosecutors in Brooklyn makes war on mobsters, crooks, and corrupt pols

By Nicholas Pileggi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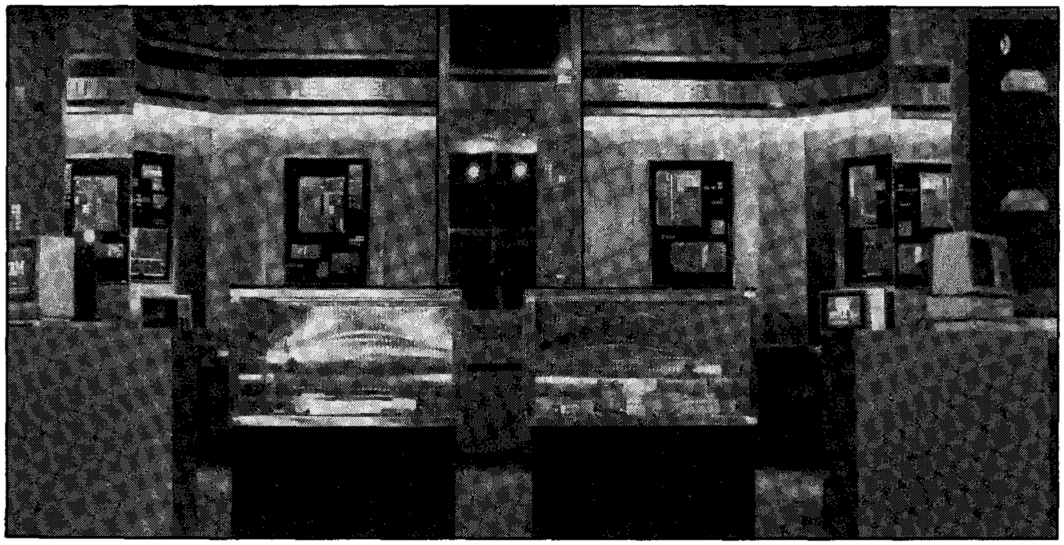

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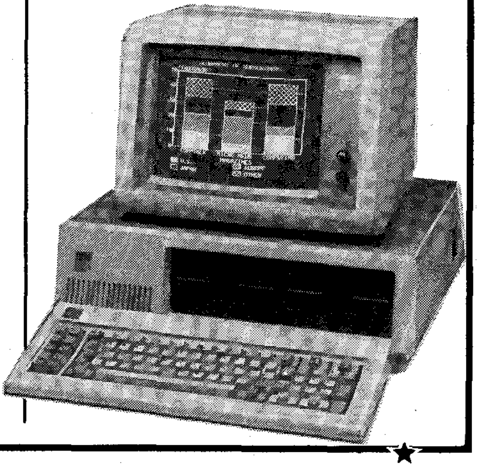

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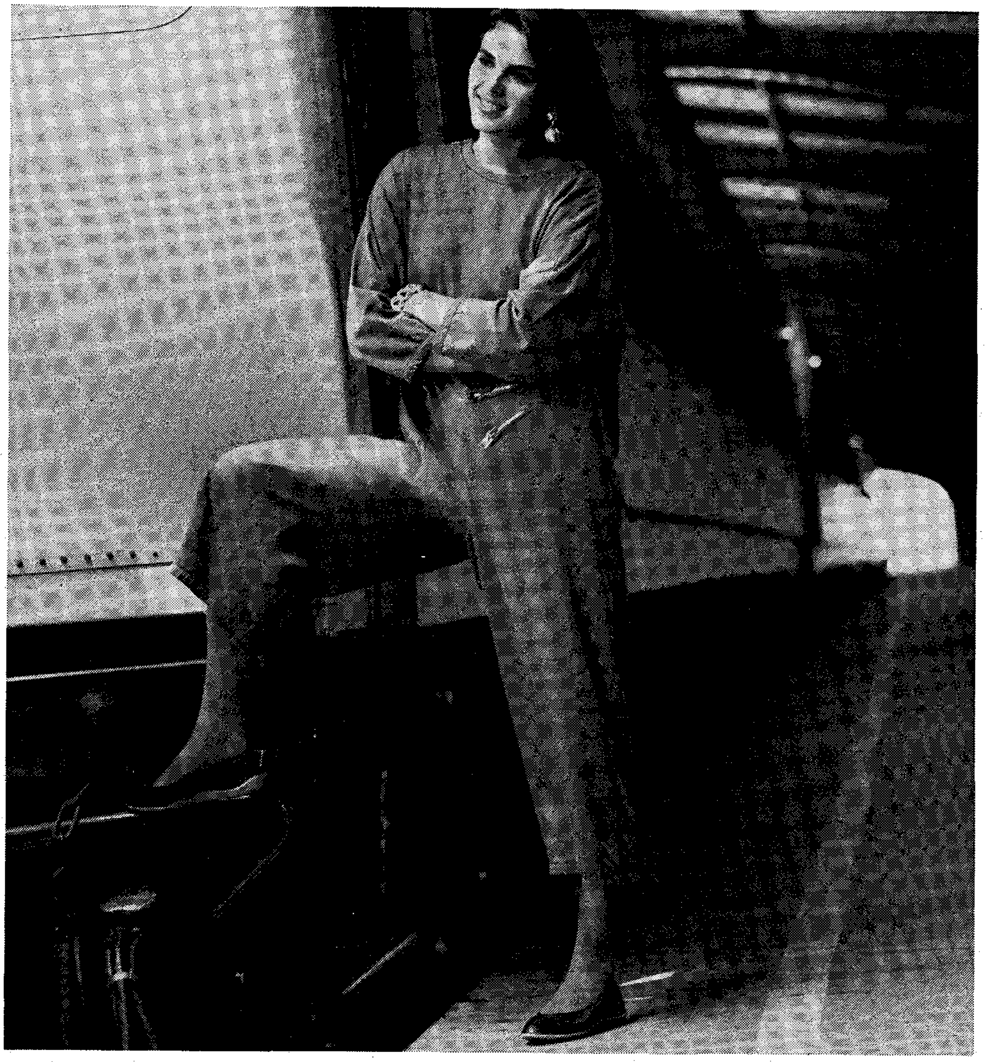

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By Nicholas Pileggi
The federal Organized Crime Strike Force in Brooklyn has racked up an impressive record of convictions against crooked union leaders, corrupt power brokers, and mob chieftains. But its investigations have also documented just how widespread—and *accepted*—corruption has become in the city. Nevertheless, reports Nicholas Pileggi, the mob may have met its match in the G-men from Brooklyn, who rely not on machine guns but on sophisticated electronic equipment and undercover agents.

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The Rise and Rise of Arianna Stassinopoulos
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Arianna Stassinopoulos came to town two years ago and, quicker than you can say "Let's have lunch," was indeed lunching at Le Cirque, going to dinner parties with the rich and powerful, and starring in the society columns. But the ubiquitous Arianna is also a writer—of the best-selling *Maria Callas* and an upcoming biography of Picasso. The reclusive child of an Athens publisher has come a long way—with a little help from her friends.

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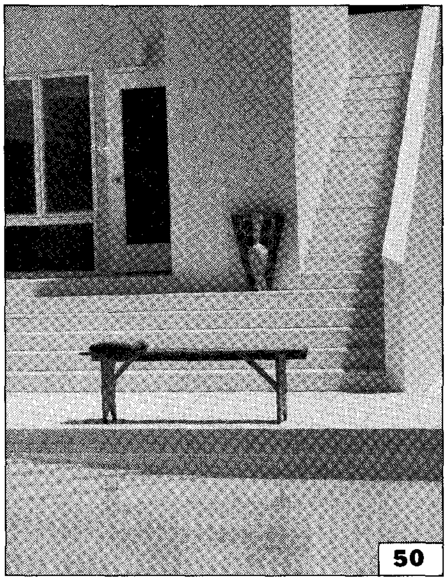
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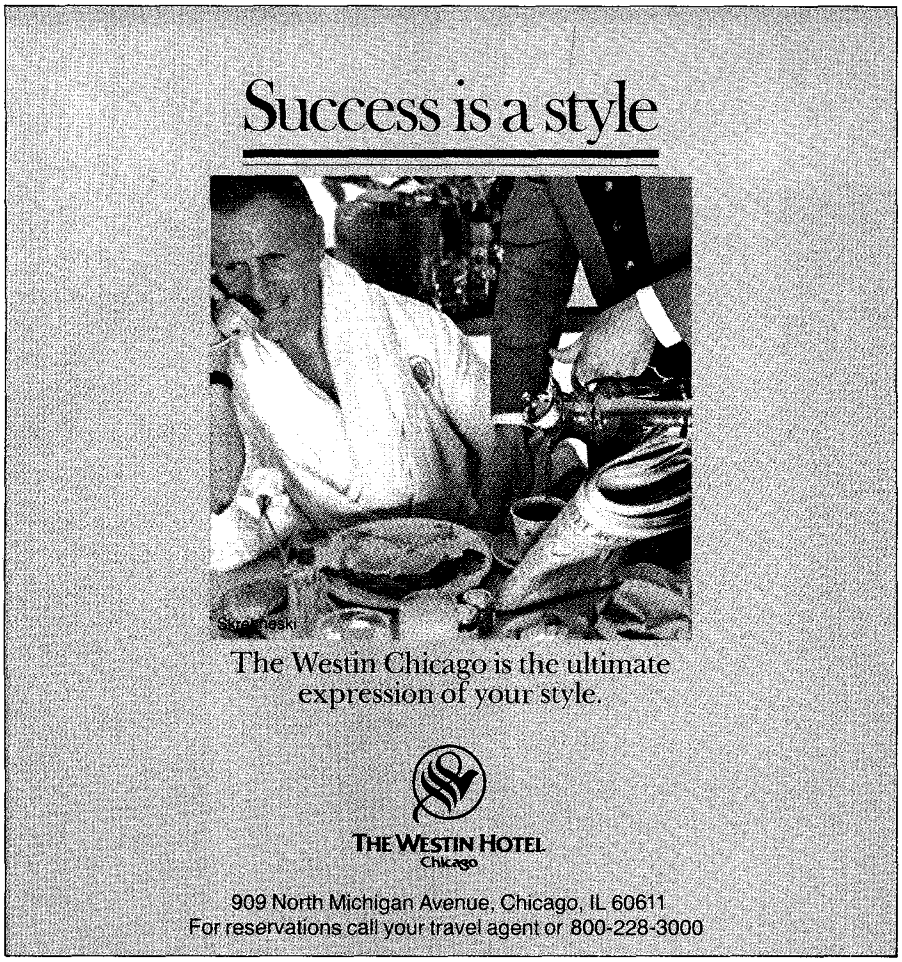
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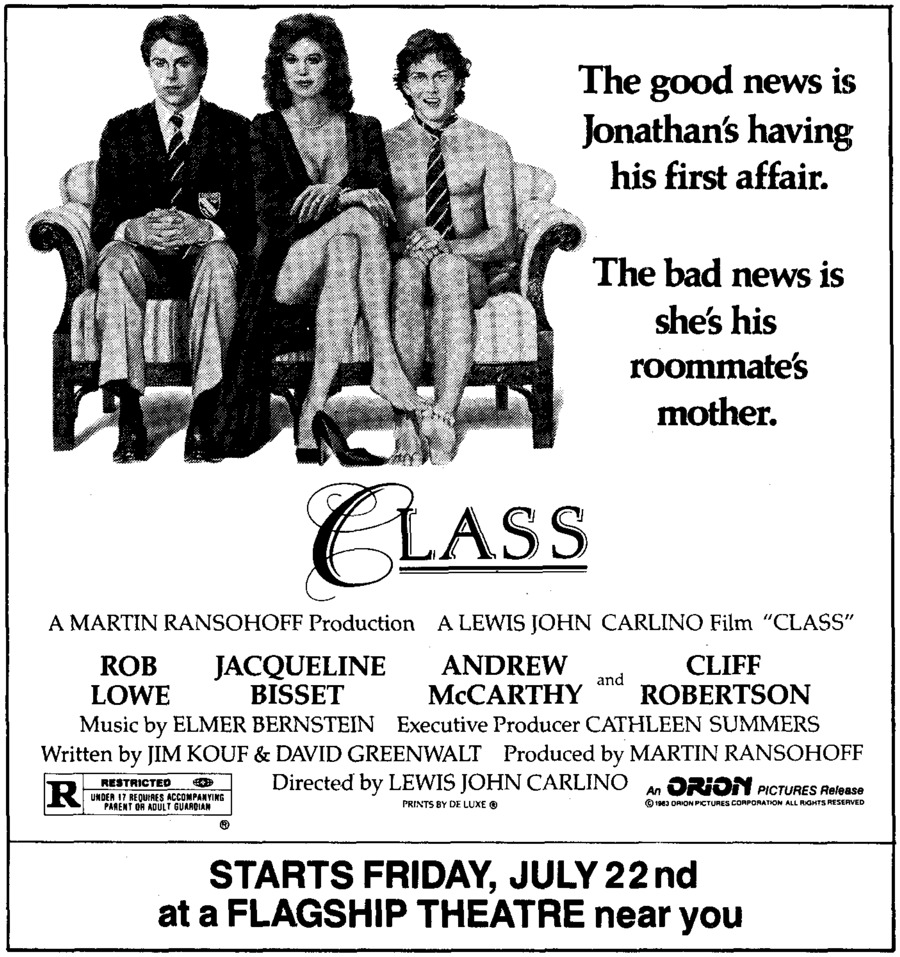
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LETTERS

The Key to Rebekah

CRAIG UNGER'S PROFILE OF REBEKAH Harkness ["The Heiress," June 27] was a slanderous piece of sensationalism. Mrs. Harkness had the right to utilize her personal funds in any manner she chose without receiving a postmortem tarring and feathering. She employed countless dancers during a period when there were minimal professional opportunities in this country. She nurtured dancers and choreographers who without her help might not have gone on to the major careers they now enjoy. Mrs. Harkness's personal excesses were her own business, and her eccentricities were no worse than those of several of her former colleagues who damned her after her death. As one who worked with Rebekah Harkness all too briefly, I shall never forget her sincerity, spirit, and never-ending love for dance.

George Daugherty
Manhattan

AFTER READING ABOUT THE LIFE OF REBEKAH Harkness, I couldn't help thinking what a sad, sad waste it was.

Stewart I. Schwartz
Lawrence, N.Y.

EIGHTEEN WHOLE PAGES ON REBEKAH Harkness—do your readers really have such an endless fascination with rich people? In the future, you might concentrate on something more interesting, say an analysis of Calvin Klein's political views.

Lori Nevias
Brooklyn

I'M GLAD REBEKAH HARKNESS SPENT her money the way she wanted to. After all, why should only her heirs get the pleasure of it?

Adolovni Acosta
Manhattan

IF THREE-YEAR-OLD EDITH HARKNESS really was able to say to Dali that her self-image was that of a bird in a gilded cage, she certainly was a precocious child.

Eugene H. Czajkoski
Tallahassee, Fla.

THINGS CERTAINLY HAVE CHANGED since I left New York last year. The last time I was in Harkness Pavilion, it was located up at the Columbia-Presbyterian Medical Center, at 180 Fort Washington

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Avenue. New York Hospital is over on York and 68th Street.

Sandra Evans Fee
Washington, D.C.

Land of Milk and Money

IT IS CLAIMED IN "HOW YOUR FOOD GETS to You" [by Fred Powledge, June 13] that the price of milk in this city is outrageously high. Yet, in a recent comparison of price increases for mainstay products, milk placed dead last. A quart of milk cost 24.5 cents in New York in 1952; today it averages 65 cents—a 168 percent increase in three decades. The price of gasoline in the same period jumped 441 percent, electricity 432 percent, and bread 406 percent. Milk is still the best buy in town.

Irving Wisch
Chairman, Greater New York
Milk Industry Labor Committee
Manhattan

YOU SHOULD KNOW THAT NEW YORKERS get much fresher seafood today than they did 50 years ago. "Some fishermen go out for three or more weeks at a time," writes Powledge, who seems bent only on vilifying New York's seafood supplies and their freshness. But the major portion of our fish comes from one- and two-day boat trips. A week's trip is unusual. He adds that "much of it comes out of waxed cartons with KEEP FROZEN printed on the side." It is absolutely against the law in New York to thaw out frozen seafood and sell it as fresh. It is simply not done by any seller who hopes to stay in business more than a week.

"The fish market is as filthy as Hunts Point," says Powledge. The fish-selling areas are each 20,000 square feet of clean, brightly lit space. The area he calls filthy is the responsibility of the city's Sanitation Department, which is virtually extinct due to city budget problems. Powledge mentions a giant man relieving himself on the concrete floor: "The urine runs down under a tow sack full of clams." If anyone ever did this on the sales floor, he would be out of the market before he could zip up his fly. And all clams are on six-inch-high pallets, so they do not come into contact with the floor. Finally, Powledge claims that "a large rat walks along a wall." Where? There are no walls in the selling and storage areas.

John von Glahn
Executive secretary, the Fishery Council
Manhattan

Fred Powledge replies: If the cost of milk has been stable here, it is because

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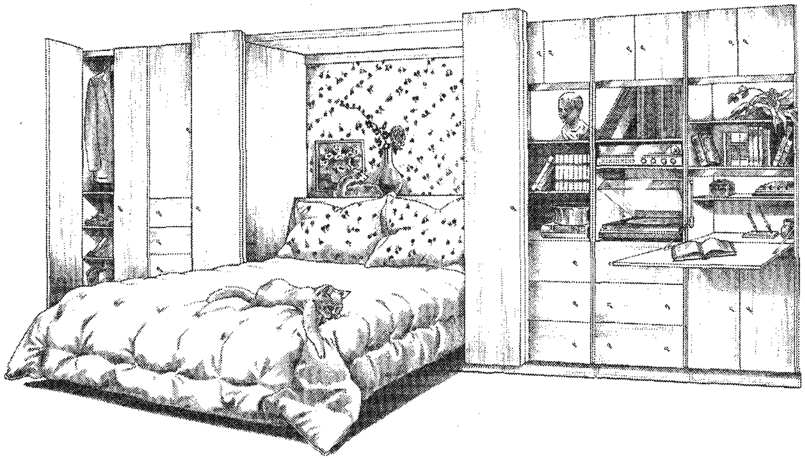

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it has been artificially maintained by a law that guarantees "parity" by measuring the prices of other components of the general economy. I wish Mr. Wisch had addressed himself to another component of the milk-price issue: the acknowledgment last fall by 25 of the city's milk suppliers that they were engaged in price-fixing and overcharging.

I obtained my information on the freshness of fish and on the Fulton Fish Market in general from personal observation and consultation with people who work at the market, fishers, a retailer of fish, and experts in the National Marine Fisheries Service. I would have been delighted to have heard Mr. von Glahn's views, but he failed to keep a scheduled appointment. It was while I waited for him to turn up that I saw the first of two rats walk along one of the walls that hold up the building where Mr. von Glahn works. I was not implying that frozen fish were being offered as fresh at the market, but that fish that their packers felt should be kept frozen were not. And as for the giant who urinated next to the clams, I must confess I did not notice whether the clams were separated from his excretion by a six-inch-high pallet.

AS A BORN-AND-BRED MIDWESTERNER who's lived in Manhattan for the last five years, I am frequently appalled at the poor quality of food that's available here. Mr. Powledge's article at least gave me an idea of the logistics involved.

R. Pruett-White
Manhattan

Neatness Counts

YOU RECENTLY PUBLISHED AN ARTICLE on Central Park ["Central Park's Renaissance," by Elizabeth Barlow, June 6]. Then came the Puerto Rican parade and the terrible vandalism and mountains of garbage it created. We are supposed to donate thousands, even millions of dollars to the park and then see this happen in one day? The parade organizers should be responsible for the subsequent cleanup. There are many other parades on Fifth Avenue, but not one generates the kind of mess that this one does.

Name withheld
Manhattan

IT'S NICE TO KNOW THAT THE MAINE Monument fountain is working again—until one passes it and sees the ever present garbage that floats on its water. Unfortunately, only one of Elizabeth Barlow's 33 suggestions for improving Central Park—purchasing a trash barrel—dealt with the park's greatest blight, the nauseating filth that makes a mockery of its beauty.

Ariel Berlin
Manhattan

INTELLIGENCER

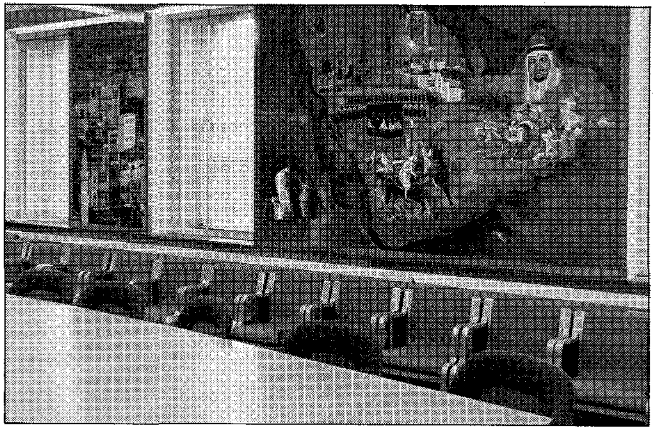
Washington's Secret Nuclear Retreat: Saudis Welcome

IF YOU WANT TO KNOW WHAT it's like at Mt. Weather, the federal government's supposedly top-secret emergency headquarters in Virginia, just ask the Saudis. They're frequent visitors there. The base, designed to shelter top officials during a nuclear attack, is doubling as the American office for a $20-billion Saudi Arabian construction program.

This curious situation was brought to *New York*'s attention by a military officer who had been surprised, during a tour of the base, to see pictures of Saudi princes on the walls.

"The pictures are there because we are acting purely and simply as an instrument for the Saudi government," said Army Corps of Engineers spokesman Warren Papin. He explained that the corps has leased room at Mt. Weather from the Federal Emergency Management Agency (FEMA) for five years, and the space serves as a planning center for military bases the corps is building in Saudi Arabia. The Saudis pay the $200,000 annual rent and are allowed in as long as they have American-government escorts, Papin added.

Papin's office sent *New York* a color brochure complete with a map showing the base's location. Nonetheless, FEMA still won't admit that Mt. Weather exists. "I can't say I've ever heard about it," a FEMA spokesman said.



Mt. Weather: *The Saudis rent space at $200,000 a year.*

Producer Pulls a Capitol Hill Coup

A TV PRODUCER NAMED Jerry Colbert has scored a filmmaking coup by pushing through a federal appropriation designed specifically to help finance one of his pet projects.

The $250,000 item in the 1983 federal budget was sponsored by Joseph McDade, the Republican congressman whose Scranton, Pennsylvania, district is home to Colbert's public-TV station, WVIA. "We passed a bill [after] we went to McDade," Colbert explained.

The funds paid half the cost of a July 4 broadcast of a National Symphony concert. PBS carried the show, on which Colbert was an executive producer.

"I don't know of another case in which a filmmaker has gotten money through a line item in the federal budget. It would be nice if other filmmakers had had a chance to bid on this," said one media insider. He recalled that Colbert was involved in a Capitol Hill controversy in 1981, when he was reported to have gotten free office space in the House of Representatives.

Colbert described that space as "storage" he used while making a film about Congress, and insisted that the July 4 telecast was "absolutely" fair. "There's no independent producer that could have done it," he said. He refused to reveal his fee for the show.

Lebanese Spies: Code Crackers?

WHILE U.S. OFFICIALS WERE negotiating last year's P.L.O. withdrawal from Beirut, the Lebanese intelligence service was listening to the Americans' coded radio conversations, a communications expert claims.

The expert says that Lebanese agents took advantage of Soviet technology and help from the French to crack part of a high-security U.S. communications network in Beirut.

"This was a major compromise of their system and should never have happened," said the expert, who is close to the intelligence community and asked to remain unnamed. He claimed he was present at the unscrambling of some of the transmissions and provided *New York* with transcripts of snatches of conversation that he said featured such U.S. officials as Middle East envoy Morris Draper.

"Baloney. Our system . . . could not be cracked," a State Department spokesman responded. He claimed that one extract read to him contained unclassified information from "straight walkie-talkies."

Engie Carey Addresses a Problem

ALTHOUGH HUGH CAREY left the governor's office over six months ago, his wife can't seem to shake off the trappings.

Evangeline Gouletas-Carey has mailed some friends and associates the same printed birthday cards, with greetings from "Governor and Mrs. Hugh L. Carey," that the couple used when her husband was in the Executive Mansion—and the Executive Mansion is listed on the envelopes as the return address.

She told *New York* that her use of the envelopes was "a clerical error" and that henceforth her cards will use the couple's private home address. She added, however, that the cards will still refer to her husband as "Governor" Carey because that's what she calls him.

Engie: *"Clerical error."*

"It's quite normal to address him that way in person, but it is improper and deceptive for him to be described that way on a card. He is not the governor," observed one former high-ranking state official.

Carey, for his part, remarked, "I sign myself as H. L. Carey. I don't use 'governor' when I write a card anymore. The only title I have is citizen of America." So will he rein in Engie? "I don't censor her," the former governor said. "She is a woman of taste."

BY SHARON CHURCHER

Photographs: top, Judy Robertson; bottom, Yvonne Hemsey/Gamma-Liaison

Did a British Banker Nab the Czar's Wealth?

Anastasia
THE RIDDLE OF ANNA ANDERSON
PETER KURTH

Book: *New charges.*

WHAT HAPPENED TO THE fortune of Nicholas II, Russia's last czar? A new book suggests that some of the money may have been used illegally to set up an offshoot of the Bank of England.

Peter Kurth writes in *Anastasia,* being published next month by Little, Brown, that the imperial family may have had "millions" deposited in the official British bank. He says that an American lawyer suspected in 1939 that some of the czar's funds had been siphoned off to capitalize Anglo-International Bank, a foreign-exchange agent for the Bank of England.

The lawyer, the late Edward Fallows, represented Anna Anderson, who claims to be Anastasia, the czar's only surviving daughter. The book cites recently unearthed diaries that he kept on the case. "Fallows died before he could use [the] papers," Kurth said.

The diaries name Sir Peter Bark, a finance minister to the czar who became Anglo-International's founder, as probable mastermind of the supposed scam. Bark, now dead, helped spearhead the successful opposition to Anderson's bid to gain recognition in West Germany as Anastasia.

Anglo-International is defunct. A spokesman for the Bank of England said, "It's an interesting story, but we have no record of it."

Andrew Young Courts Indira Gandhi

ATLANTA MAYOR ANDREW Young is angling to share a platform with Indira Gandhi. "He wants her to go to Atlanta and initiate some kind of peace endeavor with him and Coretta King," a friend of Young's said.

Young spokesman Tom Offenburger confirmed that the mayor has asked the Indian prime minister to visit Atlanta this fall when she's in America to address the United Nations. What kind of peace initiative does Young intend?

"She would give a lecture on the work of Mahatma Gandhi at the Martin Luther King Jr. Center for Non-Violent Social Change," said Offenburger. The center is headed by King's widow, Coretta.

Offenburger added that Indian officials seemed cool to a fall date, "so we're hoping to do it at some other time." He said that Young wants the event to have Mahatma Gandhi (not related to Mrs. Gandhi) as its theme, "because Gandhi's tradition of non-violence has had an influence on Andy all his life and he very much liked the movie. He has had several meetings with [*Gandhi* director] Sir Richard Attenborough."

Gandhi, Young: *Furthering nonviolent causes.*

David Merrick's Big Treat for a Cop

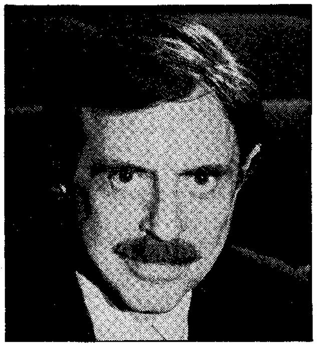
DAVID MERRICK'S REPORTED "escape" from a New York institution—where he had been taken by his then wife after suffering a stroke—has had a colorful aftermath for a local cop.

Officer Joseph Marino, of the 13th Precinct, found the dazed Merrick after the producer fled from the Rusk rehabilitation center in a wheelchair last March, and Merrick has rewarded him with a vacation in the South of France.

"Joe spent a couple of weeks with him at David's villa," said Morton Mitosky, the conservator appointed to handle Merrick's affairs.

Marino couldn't be reached, but a source close to Merrick said the cop had become a frequent visitor to the *42nd Street* producer's apartment. Merrick moved there after divorcing Karen Prunczik, his chorus-girl wife.

Merrick also tried, unsuccessfully, to get his divorce lawyer, Raoul Felder, to go along on the French trip, the source said. "It's this policeman's chance to be in the glamour world for a while," he added, "but he's just another character drifting on and off the stage."


Merrick: *Grateful.*

Heyman, G.A.F.: Family Affair

LAST MONTH, FINANCIER Samuel Heyman lost a bitter battle to take over the G.A.F. Corporation when a federal judge ruled that he should have told stockholders about a lawsuit he had been involved in. The judge, without disclosing details, said the suit had been filed by Heyman's sister, Abigail, who had charged him with breach of trust. It turns out that the matter involves a messy—and, Heyman's defenders say, irrelevant—family squabble.

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As the forthcoming issue of *The American Lawyer* reveals, the suit arose after Heyman's sister "announced in 1976 that she was living with a man married to another woman and was going to have his baby . . . and Heyman acted to restrict Abigail's access to her considerable fortune."

The man involved, according to court papers obtained by *New York,* was Dr. Donald Bloch, head of the Ackerman Institute for Family Therapy, in New York. Other documents add that Heyman and his mother believed Bloch "was merely a golddigger."

"This was obviously nothing but a family squabble, and it's no longer being actively pursued. . . . It had no relevancy to G.A.F.," argued a source close to Heyman.

Abigail, now married to Bloch, wouldn't comment on the G.A.F. case but said through her attorney that she and Bloch had decided to have their child out of wedlock while sorting out their views on "the meaning of marriage, family life, and women's roles."

Photographs: center left, J. C. Francolon/Gamma-Liaison; center right, Mike Keza/Gamma-Liaison; bottom, Martha Swope.

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The Bottom Line/Jack Egan

TOWERING OPPORTUNITIES

Real Estate Takes Off

WITH THE ECONOMY RECOVERING briskly from the 1981–82 recession, commercial-real-estate transactions in New York and across the country are increasing, and prices are climbing for a wide range of properties, from office towers to shopping centers to industrial facilities. And the investment climate, according to a number of experts, is excellent.

"The market is far from heating up like it did towards the end of the last cycle, so there are still good deals available," says Donald M. Blake, president of Joseph J. Blake and Associates. The Long Island–based firm is the leading independent real-estate appraiser for pension-fund advisers. With eight offices around the country, it has a good overview of the national market. The low in the market was reached about six months ago, says Blake. "Many pension advisers have used this period to seek out good properties, and now they are actively chasing" after what is available, he adds.

Leading pension-fund advisers confirm this aggressive new round of prospecting for investment-grade deals.

"For someone with staying power, now may be the most attractive time in the last decade to buy commercial real estate," claims Joel Stoesser. He is the adviser for the $1.2-billion real-estate portfolio managed by CIGNA Corporation, the insurance giant, for pension funds and other third-party investors.

"We are actively looking for income-producing properties in metropolitan areas across a wide segment of the country," says Donald M. Davis, vice-president for real-estate investment at Prudential Insurance Company, which has $5 billion in its real-estate pool for pension clients.

Increased demand for commercial real estate is also coming from foreign investors and from the growing number of real-estate syndications that sell limited partnerships to individuals seeking to share in the tax breaks and potential profits. It is estimated that public syndications will raise from $6 billion to $8 billion in 1983 for real-estate ventures.

(Until a few months ago, New York State residents were effectively barred from buying syndication shares, because of the so-called blind-pool rule. That restriction—unique among the 50 states—barred sales here unless at least 67 percent of the properties in a syndication offer were specified in advance. The State Legislature recently lifted this rule.)

The present market for commercial real estate in New York City, and particularly in Manhattan, differs from that in most other major cities. While dozens of office buildings have risen in Manhattan in the last few years, New York has avoided the speculative overbuilding that hit cities like Houston, Denver, and Chicago. Many buildings here had major tenants before ground breaking even began. New York developers, veterans of previous boom-and-bust cycles, were generally able to avoid the glut of empty space that plagued developers in other cities when the recession hit.

Nevertheless, there are a handful of large new buildings in mid-Manhattan that are nearing completion without a major tenant yet signed up, or with a great deal of space still unleased. That situation may be about to change, since demand for office space in midtown has also improved substantially in the last few months.

The 40-story tower going up at 575 Fifth Avenue, at 47th Street, on the site of the old Korvette's department store, has remained unleased. But according to Fred Wilpon, chairman of Sterling Equities, a joint-venture partner in the construction, "we are negotiating with major tenants now, and hope to have an announcement within the next few weeks."

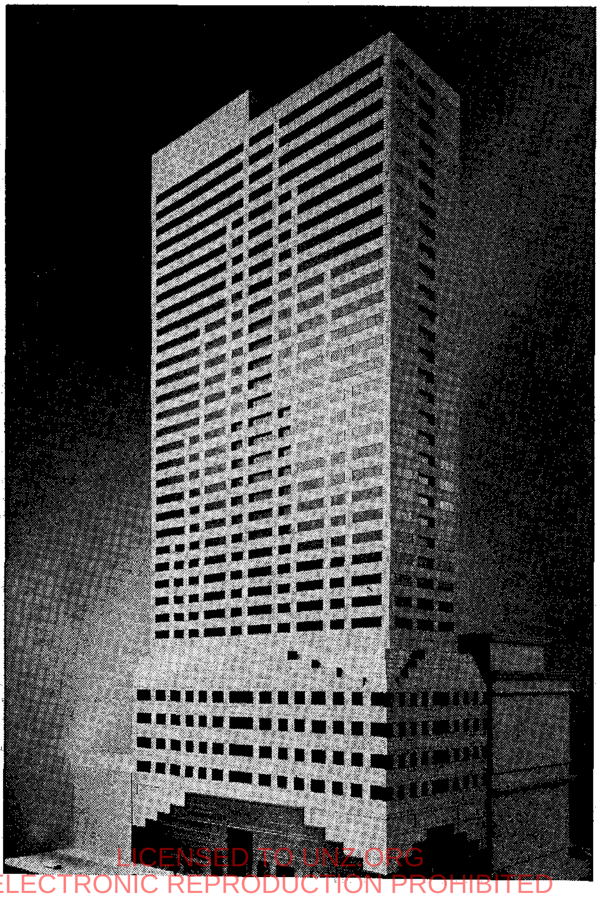
Many prospective tenants held back in the last year from making commitments for new offices, expecting to see prices for prime space come down. "Prices never really plummeted, as they did in other cities, though leasing activity declined," says Wilpon, who is also president of the New York Mets. "Now that prices are rising again, firms are making long-term plans. The market for offices has increased tremendously in the last 60 days."

Even before the latest upsurge, a study of 231 midtown office buildings conducted last February by the commercial-leasing division of Pearce, Urstadt, Mayer & Greer, a diversified real-estate company, showed a tight market for office space on Sixth Avenue in the Rockefeller Center district and on Lexington Avenue. Only Third Avenue had a potential double-digit vacancy rate. The overall midtown vacancy rate in mid-February was 6.74 percent, allowing for new construction in progress. The total availability rate, including sublease space, was 8.36 percent.

"Compared to weak markets of the past, today's overall office-occupancy rate of 91 to 92 percent—a figure that takes into account cross streets and sublease space—looks relatively strong," note Pearce, Urstadt vice-presidents Bruce Mosler and Louis Saunders, who conducted the statistical survey.

According to Mosler and Saunders, current prices for midtown office space are highest on Park Avenue, where annual rents range from $37 to $60 a square foot. On Lexington Avenue, office rentals go from a low of about $25 a square foot to a high of $45; Fifth Avenue rentals run from $25 to $45 a square foot; on Sixth Avenue, including the Rockefeller Center complex, the range is from $30 to $50 a square foot; and on Third Avenue, where space availability is at its greatest, office rent-

575 Fifth: *Expecting a major tenant.*



Photograph by Wolfgang Hoyt/ESTO.

als run from $30 to $48 a square foot.

The strong demand for office space provides a solid underpinning for overall commercial-real-estate values in the city. The flow of international investments into New York City real estate has continued, despite the strong dollar, which makes purchases by foreigners relatively expensive. Much of this foreign investment consists of "flight money" withdrawn from parts of Europe, Latin America, and Asia; investors in this position are willing to pay top dollar to get a foothold in what they consider a secure and economically stable market. Foreign investors are willing to forgo an immediate return on their property investments, and are more interested in finding a prime location and in consummating a purchase quickly. However, the high prices being offered for local real estate—by syndicators as well as foreigners—is deterring the rich pension funds, which are looking elsewhere for better deals.

"We consider New York City to be overpriced, and had some investments there we actually sold off," says CIGNA Capital Advisers' Stoesser. Seeking higher returns in the long run, he is looking for commercial properties in the South and Southwest and also in the so-called Frost Belt, made up of the states in the north-central and northeast parts of the country that were hit hardest by the recession and are just beginning to bounce back.

"Real estate is really a long-term investing vehicle, and we have a time horizon of at least ten years," he says, adding that over the last fifteen years commercial real estate "has been a wonderful performer for CIGNA," affording yields after inflation of 9 percent annually. "In the future, real rates of return of at least 8 percent should be obtainable," Stoesser notes. "Real estate provides a better response to inflation than either stocks or bonds when you look at its performance over time. The only price an investor pays is illiquidity."

Last year, some pension-fund investors grew worried over the portion of their assets that had been invested in real-estate funds managed by insurance companies. Fearing they might find these assets tied up indefinitely if the recession continued, they began to reduce their exposure. In retrospect, 1982 was an ideal year to scoop up some bargains.

"When there were some significant opportunities to acquire real estate, as there were last year, pension funds were not very eager about real estate, and some clients did request withdrawals of part of their investment," says Prudential's Davis. "Since then we've had a decided shift. We're not seeing any more withdrawals; now there's a big inflow of money into this area." ■

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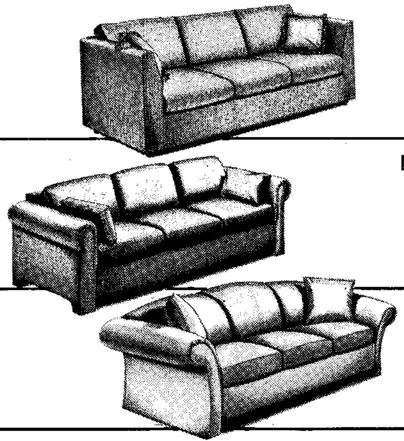

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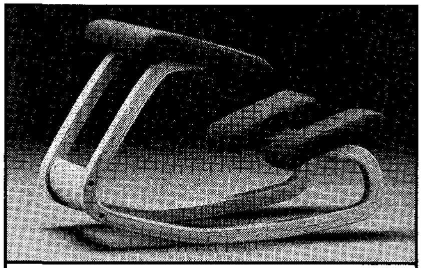

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THE LADY AND THE POL

A Hell's Kitchen Alliance

IN OCTOBER OF LAST YEAR, JAMES McManus, of the McManus Democratic club, in Hell's Kitchen, attended the wedding of a young woman named Clare Pierson. McManus had first met Pierson the year before, when she and her husband-to-be purchased the run-down brownstone at 463 West 47th Street. The couple had recently begun a career in real estate, and they had found the four-story brick building after scanning newspaper ads for a good property to convert into co-op apartments. A few hours after they closed on the deal, some vandals welcomed them to the neighborhood by rolling a car against the building and setting it afire. Pierson was raised in White Plains and educated at Middlebury College, in Vermont, and there was nothing in her background that prepared her for such an event. Fighting an urge to flee, she joined the local block association's efforts to clear the junkies and derelicts from the abandoned buildings that lined the street. She worked hard, and she soon became one of the leaders of the community planning board.

"She built herself up a little bit of a reputation," McManus remembers. "I kept watching her. A lot of times people come and do that for a while and then say, 'What am I doing working for nothing?' But she didn't quit. She just kept going."

As he continued to follow her progress, McManus decided to invite Pierson and her fiancé to join the club his family had controlled since 1905. And on Election Day, the couple paid their first visit to the club's basement headquarters, on West 51st Street. Over the decades, the club had perfected the ritual of getting out the vote; people were working the telephones, grabbing leaflets, and poring over lists. Pierson and her fiancé stood ready to do whatever was expected of them, though they were uncertain exactly what that might be. McManus assigned them to work as poll watchers, and any doubts he may have had about recruiting these members of the gentry quickly vanished.

"They weren't big shots," McManus says. "They worked the streets."

While the vote proved that the McManus clan still ruled on the West Side, each day, the neighborhood became a little less the Hell's Kitchen of the working Irish and a little more the Clinton of the middle-class brownstoners. And as part of a strategy to adapt to this change, McManus asked Pierson to become his co-leader. All that Pierson knew about being a district leader was that whenever she needed something done in the neighborhood she was invariably told, "Talk to Jim McManus." She had fulfilled her highest political ambitions when she registered to vote, and being a Democratic boss was not one of the subjects covered in her undergraduate political-science courses. Pierson told McManus that she needed some time to weigh his offer. She promised to give him an answer shortly after her upcoming wedding.

"I wanted to reach out to these new people, and I decided the best way was to pick one of their own," McManus says. "I spoke to Clare and she said, 'I don't know too much about politics.' I said, 'That's great. You can learn.' "

Odd couple: *James McManus and Clare Pierson.*

And so, on a fine October morning, James McManus put on a suit and headed uptown to the Cathedral of St. John the Divine to attend the wedding of the young woman he hoped would become his co-leader. The ceremony was held at the main altar, and McManus noted that the minister "looked like a real big shot." Other than that, he did not notice anything remarkable about the gathering. McManus says, "It was just a normal wedding of young kids."

Following the ceremony, the guests headed for a reception in Westchester. As this was out of subway range, McManus accepted a ride on a bus that had been provided by the bride's family. Not knowing any of the other passengers, McManus took a seat by himself and fell asleep. He awoke a short time later to see that he had entered what appeared to be a country club. The bus skirted a golf course and pulled up to a large building. McManus trailed the others into a hall with a high ceiling.

A waitress asked McManus for his name and gave him the number of the table where he would be seated. McManus said he needed to make a telephone call, and the waitress directed him to a side room. There McManus found a desk with a pad of paper and a private telephone. McManus says, "I don't just use somebody's private telephone." As he searched for a pay phone, he noted that there was no cigar counter. There was not even a cigarette machine. Then his gaze caught a row of framed portraits hanging on the wall.

"I said, 'My God, that looks like Nelson,' " McManus remembers. "Then I saw one that looked like John D. junior."

Deciding his telephone call could wait, McManus walked over to a waitress. "I asked, 'Could you tell me where we are?' " he recalls. "She said, 'If you give me your name, sir, I can tell you what table you're at.' I said, 'I know what table I'm at. Where *am* I.' She gave me the queerest look you ever saw, and said, 'We're at the Playhouse at the Rockefeller estate in Pocantico Hills.' "

When he returned to the main hall, McManus fell into conversation with the matriarch of one of Philadelphia's better families. He successfully restrained him-

Photograph by James Hamilton.

self from asking the matriarch personal questions about the bride and went in search of somebody he knew. He finally encountered Bill Passannante, an assemblyman from Greenwich Village. McManus remembers, "I said, 'Bill, who the hell is Clare?' He said, 'What do you mean?' I said, '*Who the hell is she?*' He said, 'She's Rocky's granddaughter. Didn't you know?' "

After the reception, Clare Pierson left with her husband to travel for a month in South America. James McManus returned to Hell's Kitchen with the realization that he had invited the 26-year-old granddaughter of Nelson Rockefeller to be co-leader of the McManus Democratic club. Pierson reports that she had a wonderful honeymoon. McManus reports that he and many of the other members of the club did not sleep well for a number of nights. Only McManus's Aunt Elizabeth seemed to take the news calmly.

"Elizabeth just said, 'The Rockefellers have a lot of money,' " McManus says.

When she returned from her honeymoon, Pierson ran into a few people who made less than kind comments about her grandfather. Pierson recalls, "I said, 'You shouldn't talk that way about the dead.' " Yet, there were still dozens of citizens who continued to give her a smile and a greeting on the street. Pierson had never encountered such warmth in White Plains, and she began saying that Hell's Kitchen was in many ways superior to some of the wealthier parts of the world.

"I grew up in a silk-stocking district," Pierson says. "It's real nice to be in a part of New York that's a neighborhood, as funky as it might be."

After a few weeks, McManus visited Pierson. He says, "I was very frank. I told her that after we found out, we had many sleepless nights. I asked her, 'Why didn't you tell me?' She said, 'I always thought you knew. I don't go around introducing myself as Clare Pierson, Nelson Rockefeller's granddaughter.' " Then McManus spoke to Pierson about his own troubles as the scion of the most prominent family in Hell's Kitchen. No matter how many years he spent delivering jobs and housing and city services to the neighborhood, to be a McManus was still to be known as a "Tammany hack." And as somebody who has so often been judged by his relations, McManus did not want to subject Pierson to this same prejudice.

"I told her, 'Everybody thinks you have more privileges, and you really have less,' " McManus recalls. "She said, 'I know.' I asked, 'Do you still want to be Democratic district leader?' She said, 'I'd love to.' "

By then, the Legislature, in Albany, had remapped the Assembly districts in Manhattan, and McManus held off formalizing Pierson's appointment until he had finished negotiating his club's new boundaries. When the haggling was done, Hell's Kitchen became just the western end of a domain that stretched across midtown, to Third Avenue and up Central Park West to 70th Street. McManus says, "That's the world. I represent the center of the world." And now that his constituents include such people as the millionaires of Sniffen Court and the swells of Park Avenue, McManus reports feeling even better about having a woman of Pierson's background as his co-leader.

"Sniffen Court—I had never heard of it," McManus says.

On the evening of June 13, the executive board of the McManus Democratic club met to confirm Pierson as the co-leader. Two years had passed since Pierson answered the newspaper ad for the vacant brownstone on West 47th Street. As she had hoped, the building was now a complex of luxury apartments with polished wood floors. And, as she could never have foreseen, Clare Pierson of the Rockefeller dynasty now officially joined James McManus of the McManus clan in the leadership of one of the last regular-Democratic organizations in Manhattan.

"Who would have believed it?" James McManus says. ▬

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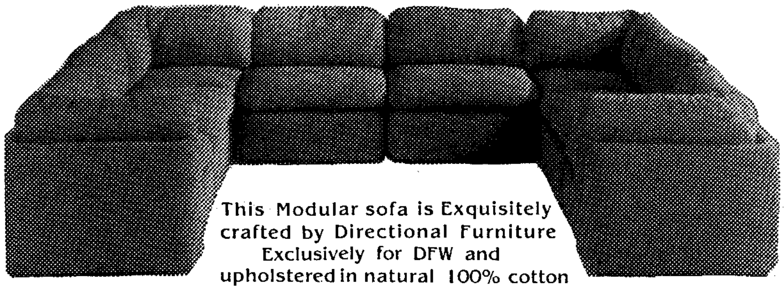

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The Computer-Magazine Boom

WHAT'S THE FATTEST MONTHLY CONSUMER magazine in America? *Town & Country*? Its November 1981 issue was thick, with 374 pages, but not thick enough to take the title. Ditto *Cosmopolitan*'s May 1983 issue, at 380 pages. And *Yachting*'s January 1970 issue was herculean, at 562 pages, but compared with *PC: The Independent Guide to IBM Personal Computers,* it was downright scrawny. The June issue of *PC,* the fattest monthly ever, weighed in at 640 pages—or 2.8 pounds—knocking away the heavyweight title of 610 pages set by *Vogue* in September 1981. What makes this surprising is not just that the fattest of the fat went to a mere 130,000 readers but also that the magazine was only fifteen months old when the issue appeared.

PC's heft is a testament to the power of the computer "parasites," that slew of publications riding the crest of the microprocessing revolution. Computer-related magazines make up the fastest-growing segment of the periodicals business. David Ahl, editor-in-chief of *Creative Computing,* estimates that there are 72 magazines on personal computing alone. And book publishers, too, are becoming smitten with computers—even though no one knows for sure how many American homes have the devices. Guesses range between 1.6 million and 2.5 million homes—2 or 3 percent of U.S. households—but they're only guesses, partly because computer manufacturers are a secretive lot. For that matter, no one agrees on exactly what is and isn't a micro-, home, or personal computer. Do you include overgrown calculators? How about "home" computers used at businesses?

Putting out a magazine the size of the June *PC* was no holiday. The publishers had to reduce *PC*'s sheet thickness before it could be bound properly. Shipping crates held fewer magazines than usual, and newsstand racks could fit only two magazines where a dozen ordinarily nest. And a few people claimed they couldn't find the articles among the 407 pages of ads.

PC isn't the only magazine aimed specifically at fans of the I.B.M. personal computer. (Oddly, only two-thirds of those who buy the magazine own the machine.) *PC Age, PC World,* and *Soft Talk for the IBM Personal Computer* have the same target audience. And Ziff-Davis Publishing Company, which puts out *PC,* covers the same terrain with *PC Tech Journal,* the forthcoming *PC Buyer's Guide,* and *PC Disc Magazine.* The last is a magazine of programs to be read on the computer screen, accompanied by a printed manual. A single copy goes for $29.95 in computer stores, a six-issue subscription for $120. "At those rates, we were afraid to ask for a year's subscription," says Eileen Markowitz, general manager of Ziff-Davis's consumer-computer-and-electronics-magazine division. Yet, *PC Disc* seems likely to rake in money from every direction. In fact, a second disc carrying only ads will soon be part of each issue.

I.B.M. isn't the only microcomputer system with a batch of magazines riding its coattails, either. There are rafts of "machine-specific" magazines, many of which amount to little more than expanded user guides. For the Atari there are *Analog, Antic,* and *Hi-Res,* and more are on the way. Radio Shack's TRS-80 is covered by *80 Micro* and *Basic Computing,* its TRS-80 Color Computer by *Rainbow, The Color Computer Magazine, Color Computer News,* and *HOT CoCo* ("CoCo" is the machine's nickname). *Commodore* and *Power Play* magazines live off the Commodore computer (and are published by its manufacturer). *Sync, Syntax,* and *Timex Sinclair User* address users of the Timex Sinclair. You can read about the Heath Zenith system in *REMark, Sextant,* and *Buss.* And you need hardly be a whiz to guess the computer system on which *inCider, Nibble, Peelings, Call-A.P.P.L.E.,* and *Apple Orchard* thrive.

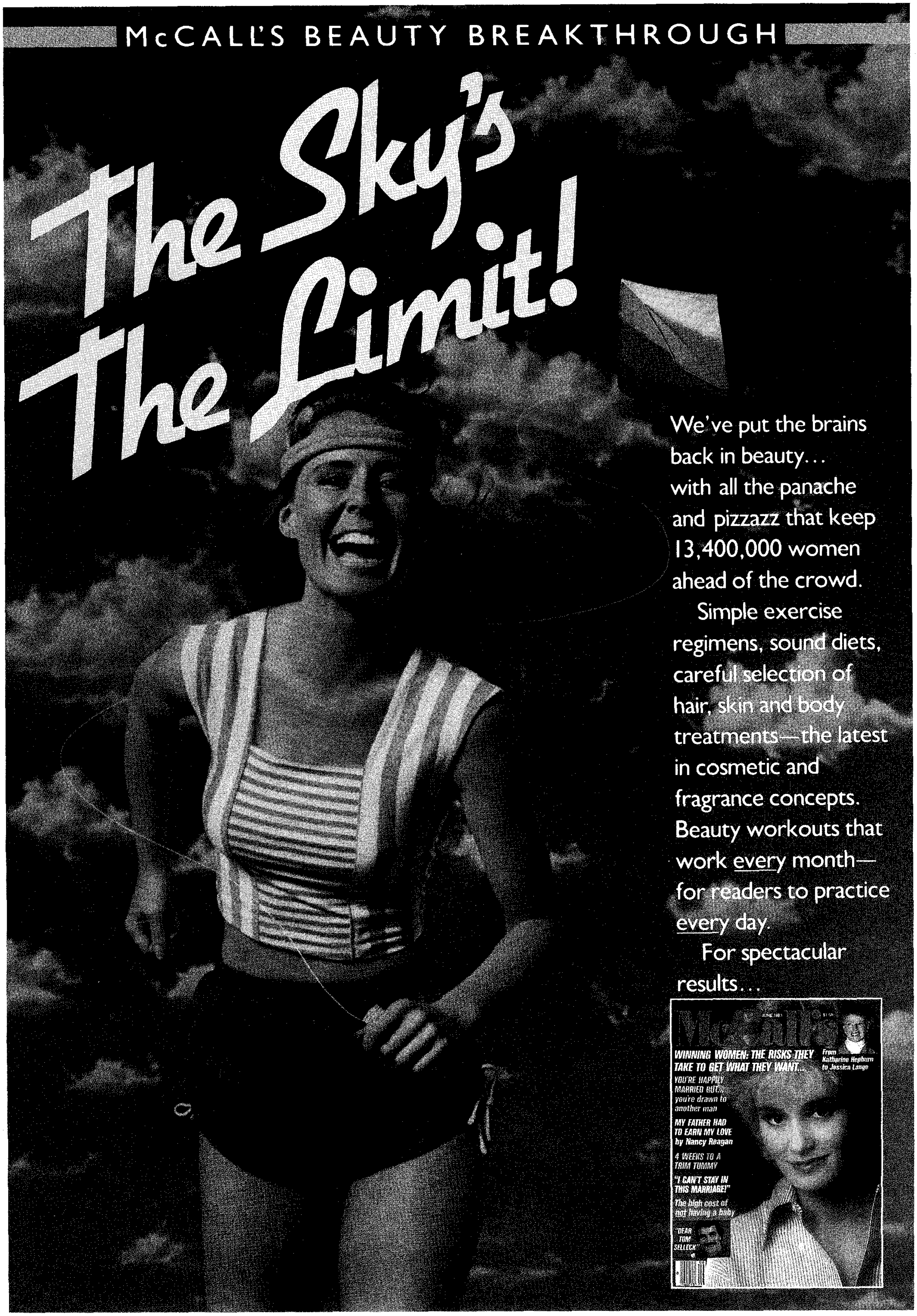
In fact, few systems are without their magazines. Texas Instruments has sold more than a million personal computers, but has inspired only one periodical—*99'er Home Computer Magazine.* T.I. has restricted the manufacture of software cartridges for its machine. Cut out independent suppliers of such material and you cut out a computer magazine's advertisers.

But particular makes of computers aren't the only hooks for magazines. *Family Computing* aims to serve families with children between five and fifteen years old, no matter what computer they have, or even if they're only thinking of getting one. For those who like to compute on the run, there's *Portable Computer.* To help the enthusiast wade through the more than 200 microcomputer software packages introduced each month, there's *Personal Software.* As a periodical index to all available software, there's *List, the Software Resource Book for Personal Computer Users.* For those who find computing all fun and games, there are *Electronic Fun With Computers and Games, Joystick,* and *Digit.* Adolescent computer buffs will soon be catered to by *Microkids.* And first-timers who can't tell a RAM from a ROM may be aided by *Micro Discovery, the Non-Technical Magazine of Personal Computing.*

The market is so hot that when Ziff-Davis changed the name of *Popular Elec-*

Photograph by Richard Pan.

McCALL'S BEAUTY BREAKTHROUGH



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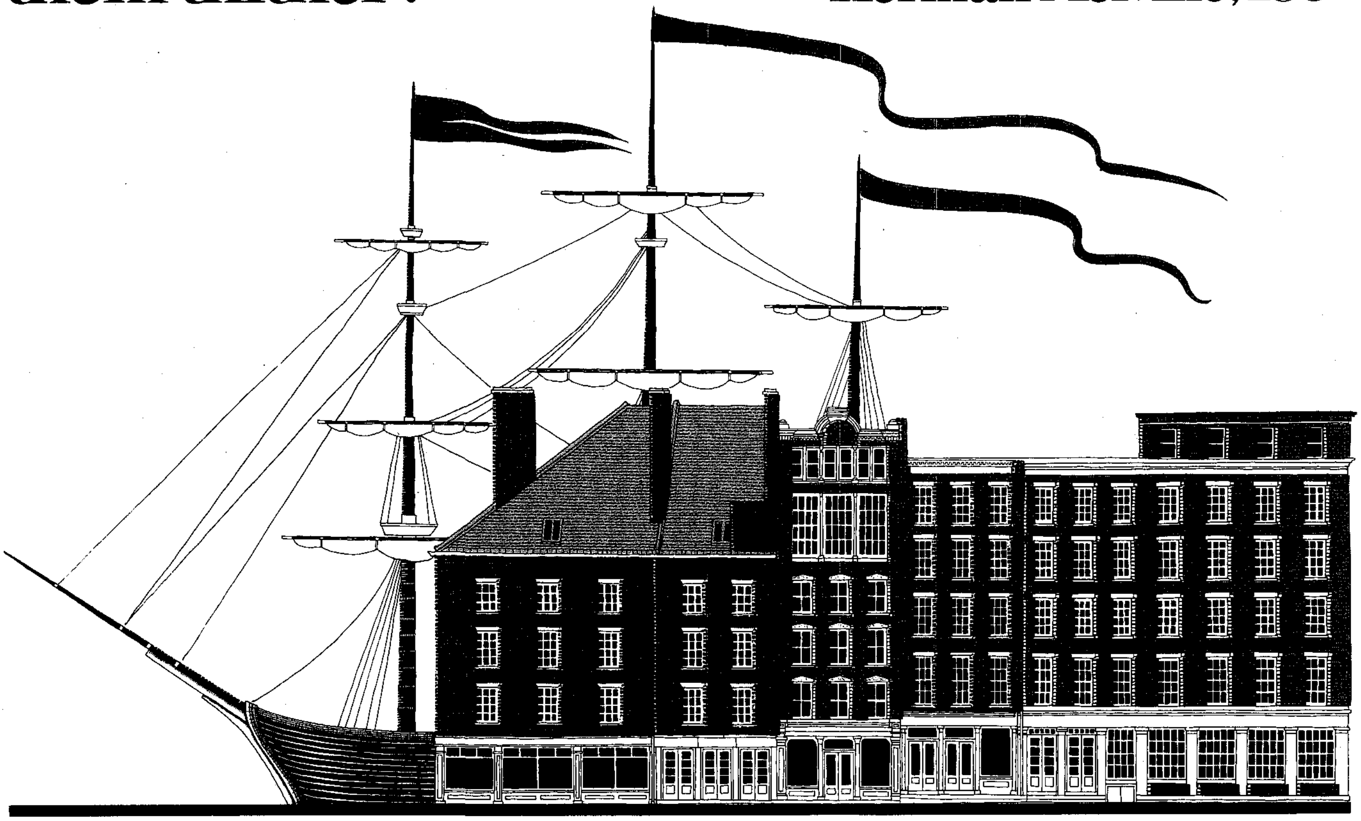
4 WEEKS TO A TRIM TUMMY

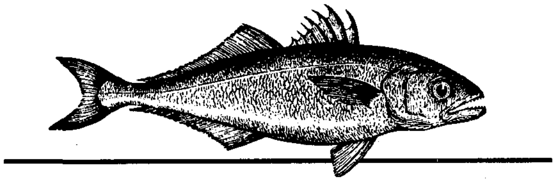
"I CAN'T STAY IN THIS MARRIAGE!" The high cost of not having a baby

"DEAR TOM SELLECK"

"Look at the crowds of water-gazers there… tell me, does the magnetic virtue of all those compasses on all those ships attract them thither?" Herman Melville, 1851



✯ SOUTH STREET SEAPORT ✯



75 Shops and restaurants open Thursday, July 28, at noon.

On Thursday, July 28, South Street Seaport celebrates a new beginning, as 75 shops and restaurants, the new Trans-Lux Seaport Theater, and the renewed South Street Seaport Museum open in the historic Seaport district of lower Manhattan. Festivities begin at 12 noon, with an opening ceremony, and continue all weekend. So come. Join us in celebration. And come back often, because what begins at South Street Seaport on July 28 is only the beginning.

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tronics to *Computers and Electronics* last November, the magazine's circulation, which for years had hovered at around 400,000, shot to 600,000. *Computers and Electronics* instantly became the mass magazine of microcomputing—only a few computer publications have circulations of over 200,000.

Book publishers have enjoyed a similar boom. Most computer books used to be published by one of three small houses—Osborne, established by the inventor of the Osborne portable computer; Sybex; and Dilithium. Today, most major publishers have released at least a few computer titles, if not a full line. "The big bookstore chains tell us that by the end of this year computer books will equal all of fiction," says Marvin Brown, president of New American Library. "We knew we had to be there." Thus N.A.L., which through last winter had contracted for 16 computer books, signed deals for 29 more within just one recent two-week period. Simon and Schuster has signed a ten-book contract with *PC World* to create a reference library, and other publishers are said to be closing similar deals.

"Not absolutely everybody went into romances, and not absolutely everybody is going into computers," says Brown. "But the stampede is on. We think the books will become staples, like cookbooks. Whatever happens, it's a shot in the arm to the book industry. When someone's looking at computer books, who knows what else he'll buy?"

The "he" is intentional—the audience, judging by those who read *Creative Computing*, is over 90 percent male. It is also, according to Ziff-Davis, 87 percent college-educated, with a median age of 37. Demographics like those attract advertisers who traditionally have favored sports and business publications.

Although *PC* may be the thickest microcomputer magazine, it's not the oldest. The granddaddy of them all, *Creative Computing*, will turn nine in November. David Ahl conceived the idea, printed up a promotional flier to introduce it, and set up shop with a total investment of $600. He was a marketing manager for A.T.&T. at the time; the magazine was to be a hobby. When he printed the first issue, he had 850 subscribers paying $8 each. By the third issue, *Creative Computing* was solidly in the black. It was followed ten months later by *Byte* (computerese for a unit of eight bits in a computer's memory). *Byte*, which in 1981 was among the fastest-growing publications in America, now belongs to McGraw-Hill, and Ziff-Davis now owns *Creative Computing*. The two front-runners have taken divergent paths. *Creative Computing* covers computer software and applications; *Byte* pokes into new chips, circuits, and technology. "There are magazines for auto

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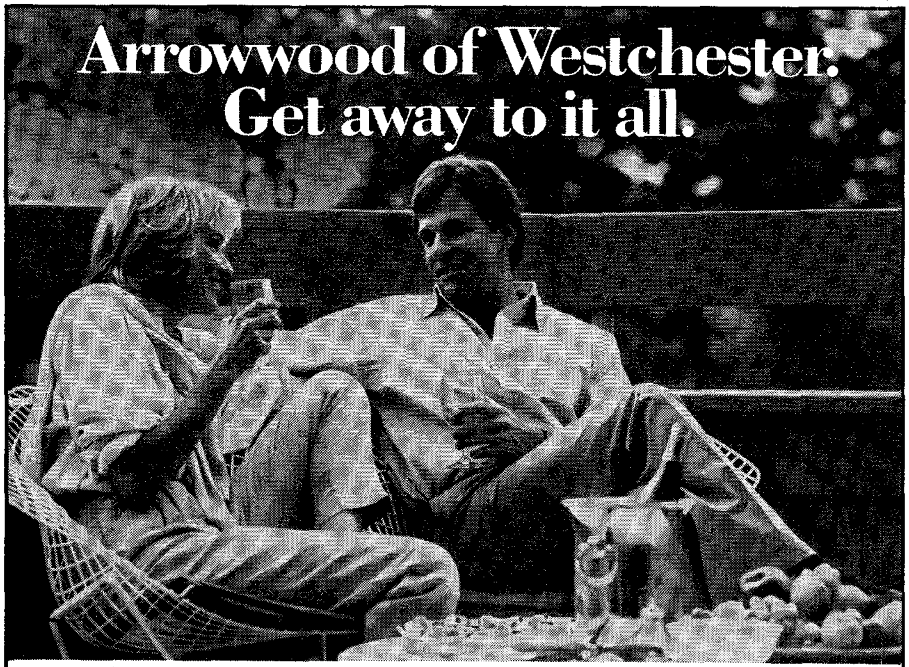

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mechanics and others for drivers," says Ahl. "*Byte* aims for the mechanic, *Creative Computing* for the driver."

The second generation of computer magazines cropped up between 1976 and 1978 and included *Interface Age, Personal Computing,* and *MicroComputing.* Since 1978, an average of a dozen new computer magazines have been born each year, with the pace accelerating dramatically in 1983. "The field is getting very muddy and overpopulated," says Ahl.

PC was like a baby born talking. The first issue, in February 1982, made a profit, and by the second issue, *PC* could already substitute for telephone books as a seat-cushion elevator. But after that, the magazine hit a shoal. Anthony Gold, who had bankrolled the magazine, sold it to Ziff-Davis for $1 million in cash plus a percentage of revenues, according to the magazine's founder, David Bunnell. Bunnell claims that he and other employees owned 45 percent of the magazine at the time, yet never received any money; Gold's lawyers contend that Bunnell and the other staffers didn't own any of *PC* and aren't owed anything. At any rate, Bunnell and 47 other employees quit shortly after the sale and, with the financial backing of CW Communications, launched *PC World.* In four issues it surpassed *PC* in circulation.

PC has sued its new rival, charging unfair competition and trademark infringement; Bunnell and *PC World* have sued back, charging antitrust violations and breach of contract. The recompense he seeks? At least $50 million.

The battle, which rages on, isn't the first fiery fight in the computer-magazine world—or necessarily the most bitter. After Wayne Green published the first three issues of *Byte,* in 1976, he had a falling-out with his principal partner—his ex-wife—over ownership of the magazine. She ended up with *Byte;* he subsequently started his own computer-magazine empire and now publishes six titles. The two are still involved in legal action over some of *Byte*'s early debts.

Though the going is great for microcomputer magazines right now, publishers suspect it won't always be, and a shakeout is likely, predicts Ahl. Some of the fifteen or so titles aimed at educational applications could fail, along with many of the machine-specific publications.

But for now, readers can't seem to get enough. And advertisers, eager to ply their wares—hard and soft—aren't balking at buying space. Then again, they didn't balk in the February-March *Bride's* magazine either. That holds the all-time magazine record of 678 pages, and 504 of them were ads. After *PC* passes that record, what will be left to conquer? The Sears catalogue? ■

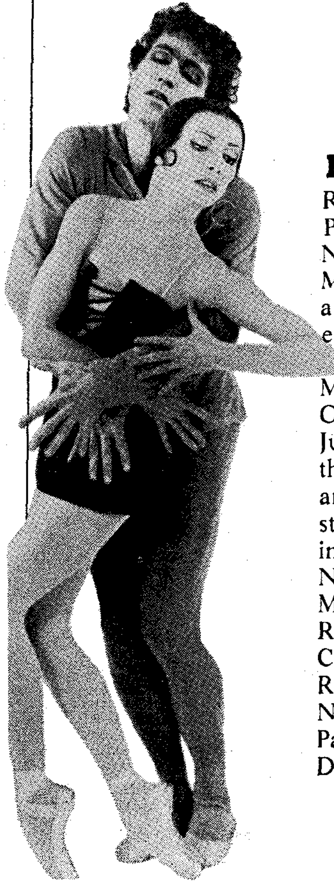
IN AND AROUND TOWN

By Ruth Gilbert

July 18 through 27

S	M	T	W	T	F	S
	18	19	20	21	22	23
24	25	26	27			

"The Comic Art Show: Cartoons in Painting and Popular Culture" opens July 18 at the Downtown Branch of the Whitney Museum, at 26 Wall Street. *Class* tells what happens when a boy's best friend is his former best friend's mother. Jacqueline Bisset plays the mother, and the film opens at various theaters in the metropolitan area on July 22.



Petit Point

Roland Petit's Ballet National de Marseilles has a two-week engagement at the Metropolitan Opera House, July 18 through 30, and the guest stars are awe-inspiring—Natalia Makarova and Richard Cragun (left), Rudolf Nureyev, and Patrick Dupond.

Magical Mystery Tour

The Beatles—The Early Days may be seen at the Museum of Broadcasting through September 17. The documentary uses rare footage of early performances, interviews, and their 1964 appearance on *The Ed Sullivan Show.* Showings are Tuesday through Saturday.

On the Waterfront

Enjoy river breezes and the rock-informed style of singer Joan Armatrading on Pier 84, at 44th Street. The date is July 27, and the time is 7:30 P.M. Call 249-8870 for ticket and weather information.

A Sparrow Returns

Dorothy Poste (below) appears in the title role of *Piaf: A Love Song,* now playing at the Blue Note. The musical, chronicling the life and times of the Parisian singer, also stars Max Mitchell, playing the various men in her life.

Ice Land

There's an all-new *Walt Disney Magic Kingdom on Ice* at the Meadowlands Arena July 21 through 31. Here, Olympic medalist Linda Fratianne joins a superstar friend.

NEW YORK

GANGBUST

The Brooklyn strike force makes war on crime.

VINCENT
DI NAPOLI

Owner of Bronx construction companies--five years for extortion, racketeering, and taking payoffs.

'NOBODY WANTS TO HURT YOU," SAID Theodore Maritas, president of the New York carpenters' union and a 1977 campaign official for Ed Koch. "You're being nice. [But] we're going to have to meet people. . . . You know, ya took a million dollars out of people's mouths."

Maritas was in his East 23rd Street office, lecturing a hapless builder on the unwritten rules of the construction industry. He didn't know his lecture was being taped by the F.B.I.

The builder had unwittingly broken a rule by submitting an honest, low bid—thus ruining a scheme in which Maritas and Vincent DiNapoli, a Bronx mobster, had expected to make $500,000. Maritas was stern but helpful in explaining the way things work in New York.

"You have no idea what goes on in this town when guys get out of order," he said. "I'm gonna tell you something. We had a guy who was looking to take the I.B.M. Building. This guy has got so much trouble now, he wishes he never heard of the I.B.M. Building. . . . You know, we steer these things. You think things just f----- happen out of the sky?"

Maritas's insights into underworld business practices were presented to the public through the good works of the federal Organized Crime

Chief Edward A. McDonald (center) and other prosecutors and agents in the federal Organized Crime Strike Force in Brooklyn.

Large photograph by James Hamilton.

ERS

• •

By Nicholas Pileggi

Strike Force in Brooklyn—the same outfit that brought you ABSCAM. At a time when other prosecutors seem to have given up fighting gangsters, when President Reagan's best effort is to call for a multi-million-dollar fact-finding commission, and when New York Attorney General Robert Abrams says the crime syndicates are better organized than government, the Brooklyn strike force has battled the mob and come out a winner.

In the last few years alone, the prosecutors and agents of the strike force have put away scores of crooked union leaders, corrupt power brokers, and mob chieftains. The group's expertise in handling cases—it's never had a conviction reversed or lost a challenge to its eavesdropping or wiretap evidence—has made it a model for the thirteen other strike forces around the country.

"We're in mob heaven here," said strike-force attorney Douglas Grover, trying to explain the group's success. "We've got two racetracks, the Brooklyn waterfront, two airports, and the home offices for five of the largest organized-crime families in the country. Why shouldn't we be kept busy?"

Indeed, the dark side of the strike-force success story is the glimpse it offers into the way the mob is operating in New York City today. The underworld has been around for years, of course, but the strike force's stunning collection of electronic evidence documents just how cozy organized crime and big business have become. Mob payoffs are a virtual tax in some industries. Corrupt unions are taken as a fact of life. Legitimate businessmen hardly mask their dealings with notorious gangsters (see page 28). The whole system runs with a frightening lack of inhibition.

"You can hear it in the wires," said strike-force chief Edward A. McDonald. "Reading a court transcript doesn't really convey how acceptable corruption has become in certain parts of the city. You've got to hear the casualness with which these illegal schemes are hatched. You've got to see the money change hands while the participants talk about their kids' graduations.

"It's no longer a matter of chasing after movie godfathers, with their drug deals, gambling operations, and shakedowns," McDonald said. "Today, rather than finding organized-crime types muscling in on legitimate businessmen, we are increasingly finding ostensibly legitimate businessmen going to the mob and crooked unions for that competitive illegal edge."

Probably nothing illustrates the situation better than the roster of strike-force targets. Recent convictions and sentences include:

☐ Vincent DeLillo, president of Clearview Concrete—three years in prison for conspiracy to defraud the billion-dollar Southwest Sewer District;

☐ Edwin "Buzz" Schwenk, G.O.P. chairman of Suffolk County—60 days in jail for tax evasion;

☐ Joseph Tonelli, president of the 400,000-member paperworkers' union and chairman of the state's Racing Commission—one year for embezzling $33,000 in union funds;

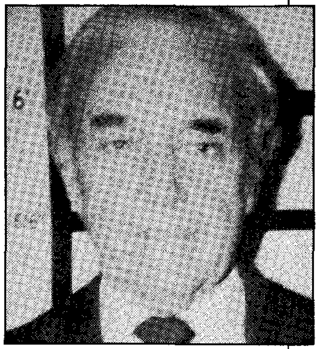
☐ George Snyder, secretary-treasurer of Teamsters Local 806—five years for embezzling $1.2 million in union funds and then pretending it was his "severance" pay;

☐ Eugene Mastropieri, Queens city councilman—three years for perjury and tax evasion after laundering $500,000 for drug dealers;

☐ George Boylan, business manager for Boilermakers Local 5—ten years for receiving

THEODORE
MARITAS

President of the carpenters' union—charged with extortion, racketeering, and taking payoffs; disappeared eight days before his retrial, and presumed dead.

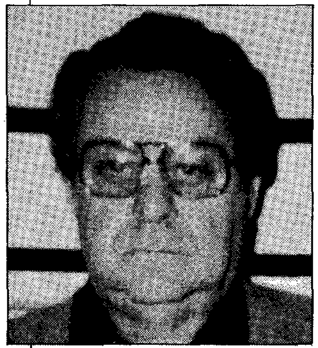


EDWIN
SCHWENK

Republican chairman of Suffolk County—60 days for tax evasion.

CARMINE LOMBARDOZZI

Capo in the Gambino crime family--six months for tax evasion.



GEORGE SNYDER

Secretary-treasurer of Teamsters Local 806--five years for embezzling $1.2 million in union funds.

$1 million in payoffs from contractors of power plants in the metropolitan area;

☐ Louis Sanzo, president of Local 29 of the blasters' union—three years for tax evasion;

☐ Carmine "The Snake" Persico, boss of the Colombo crime family—five years for conspiring to get himself moved to a prison in New York;

☐ Carmine "The Doctor" Lombardozzi, a *capo* in the Gambino crime family—six months for tax evasion. Lombardozzi thought he had things so under control that he used a Kiwanis Club in Mill Basin as a front for his loansharking operation.

THE ORGANIZED CRIME STRIKE FORCE of the Eastern District of New York—U.S. Attorney Raymond Dearie's district—was formed by the Justice Department in 1969 with a mandate to wage war on organized crime. Tucked away behind double-thick and double-locked steel doors in a downtown-Brooklyn office building, the thirteen strike-force prosecutors work in a warren of tiny cubicles and interrogation rooms stacked high with court transcripts and videotapes of crimes. Their cases are put together with the help of handpicked investigators from 22 different law-enforcement agencies, ranging at times from the Royal Canadian Mounted Police to the New York City Police Department. Most of the prosecutors are in their twenties and thirties and earn between $35,000 and $50,000—a fraction of what they could make in private practice and a fraction of the money made by the defense attorneys they face in court.

These contemporary gangbusters are very different from their untouchable predecessors. Today, strike-force attorneys are more likely to be armed with computers than machine guns. A knowledge of accounting is worth more than a facility at the third degree. Most of the cases are made with high-tech equipment. There are few chases and even fewer gunpoint arrests. Indeed, the majority of the defendants in strike-force cases never even get arrested. Instead, they're indicted by grand juries, and a date for their appearance for arraignment is worked out with their lawyers. It's all very civilized, until the conviction and the clang of the slammer door.

"The most exciting thing we ever get around to doing," said Detective Douglas Le Vien, the city's Police Department liaison to the strike force, "is tail limos in Rent-a-Wrecks and spy on golf games through our kids' binoculars."

Laura Brevetti, the lone woman on the strike force and a native of Brooklyn, where many strike-force targets live, said her line of work worries her mother. "She worries that I don't get enough dates from the neighborhood."

Still, for a young lawyer, a job with the Brooklyn strike force is one of the most coveted in the country. "I've been a prosecutor for seven years, and I've been doing mob guys since 1978," said Brevetti. "But white-collar crime, labor racketeering, O.C. [organized crime], and official corruption—that's the meat. If you like being a prosecutor, that's what you want to be doing."

And there's plenty to do. Corruption is so extensive and so accepted, said strike-force chief McDonald, that hoodlums are "shocked when they're caught."

Not long ago, McDonald was questioning Henry Hill, a onetime associate in the Paul Vario mob who turned government witness after his arrest in a drug conspiracy. "I was talking to him about the Lufthansa robbery, about murders, about a narcotics ring he ran, about Vario and Jimmy 'The Gent' Burke, and about political assassinations in Italy ordered by Italian financier Michele Sindona. Hill kept mentioning that he was in Boston."

McDonald finally asked him what he was doing up there. "He said he was fixing Boston College basketball games. I played for Boston College! I almost went across the table at him, but to guys like Hill it was just a part of doing business. Well, it was true," McDonald continued. "Hill had gotten to Rick Kuhn, one of the team's forwards, as well as others. I prosecuted that one myself, and Kuhn got ten years. Now he's cooperating, and we've just indicted Ernie Cobb, the team's star."

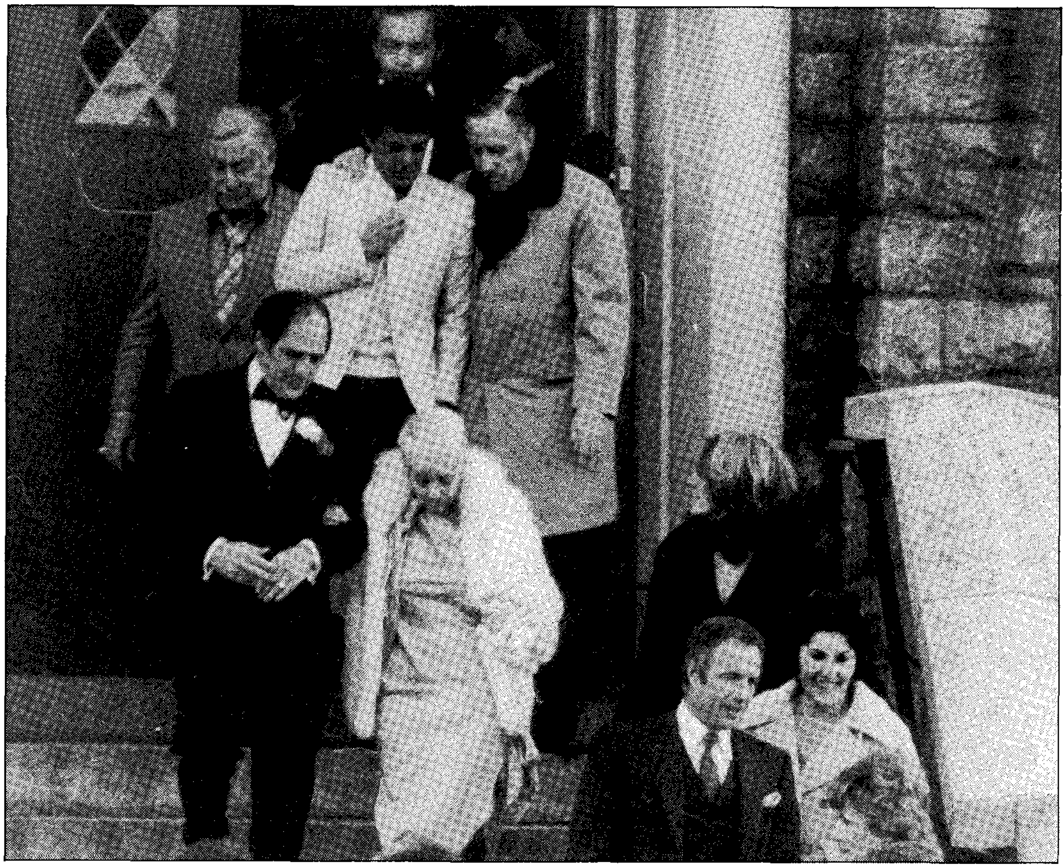
Thomas Puccio, who headed the Brooklyn strike force from 1977 until going into private practice last year, said the organized-crime problem is more subtle than most law-enforcement people think. "The mob today has begun looking for pools of concentrated economic power," Puccio said. "They are looking at banks, brokerage firms, teamster pension funds, and at government programs that they can rip off, such as summer lunch programs, nursing-home and day-care-center leases, food stamps, and Small Business Administration loans.

"In order to do this," said Puccio, "the mob must seek out, cultivate, and deal with crooked public officials. Organized crime as it exists today cannot survive without public officials willing and able to go on the mob's payroll."

THE MARITAS CASE, FOR EXAMPLE, presents an extraordinary picture of the collusion that has escalated the cost of doing business in New York. The strike-force investigation dealt with selling protection to contractors, price-fixing schemes on major rehabilitation projects, and pension-fund scams. There was hardly a legal or ethical corner that the defendants didn't try to cut.

The investigation actually began in 1977 as a result of a wide-ranging inquiry into corruption in construction on Long Island. Eventually, the strike force gathered enough information about Maritas, who'd been leader of the 25,000-member New York district council of carpenters since 1977, to install court-approved eavesdropping devices in his union office in 1979. In the months that followed, strike-force attorneys heard Maritas brag about his political connections and about the powerful mobsters who supported his way of doing business. He'd been co-chairman of Ed Koch's labor committee dur

HE MOB FOR A COMPETITIVE EDGE.



When Carmine Persico's henchman Andrew Russo (left, in tuxedo) was married, in 1979, singer Frankie Avalon (in white) and actor James Caan (lower right) joined the wedding party.

ing the 1977 mayoral campaign and later was appointed to the city's Public Development Corporation, which puts together building projects. On the tapes, Maritas boasted that he'd raised $100,000 for the Koch campaign. He talked of visiting Carlo Gambino, the late crime boss, though he conceded that he avoided being seen with organized-crime figures. "Hey, I'd go to the White House, I meet the governor.... I can't be seen hanging around with wise guys." He talked about "belonging" to Peter DeFeo, a *capo* in the Genovese crime family, and explained to one visitor, "As far as Pete's concerned, you know this ... the carpenters are his, let's face it, including myself."

Listening to the tapes, strike-force attorneys quickly noticed that the name of Vincent DiNapoli kept coming up. Sometimes DiNapoli was described as an owner of four dry-wall-construction companies in the Bronx. Other times he was identified as Maritas's partner in bid-rigging scams for construction projects. The prosecutors knew DiNapoli in several other contexts, however. In 1970, DiNapoli was convicted of possession of stolen property. In 1975, according to McDonald, the federal Drug Enforcement Administration listed him as a suspected "distributor of narcotics." In 1976, he was convicted of conspiring to bribe jockeys in various horse races in Pennsylvania.

As a businessman, DiNapoli has apparently been quite successful. His construction companies bring in millions a year. But the most valuable project he's helped construct isn't made of brick and mortar. It's an intricate Bronx network of mobsters, politicians, union officials, and businessmen that puts DiNapoli in an ideal position to win friends and influence people.

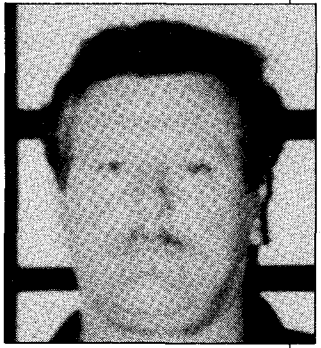
In 1978, DiNapoli helped to start the Pelham Bay Democratic Club and established his old buddy Louis Moscatiello as district leader, a job that carries weight in the endorsement of local legislators, the recommendation of judges, and the election of the county leader. The Bronx County leader was then and is now Stanley Friedman, a partner in Roy Cohn's law firm, which represented DiNapoli when the strike force caught up with him last year.

DiNapoli also helped Moscatiello start a new building-trades union, Plasterers Local 530. It soon began to represent the workers at DiNapoli's own companies. Moscatiello has denied giving DiNapoli a sweetheart contract. He admitted in a deposition, however, that DiNapoli had paid his employees $3 less an hour than comparable workers represented by different locals and that none of DiNapoli's companies had ever paid into the union's welfare or pension fund.

Moscatiello said he owes nothing to DiNapoli. "He's my friend—what does that mean? If his life is the way they [the police] say, mine is another way. If I was going to be part of organized crime, I'd be out in the street. I've never done anything wrong, in the union, in the club, or running for City Council."

The Reverend Louis Gigante, a former city councilman from the Bronx and a longtime friend of DiNapoli's, agreed: "Moscatiello is the most honest guy you

(continued on page 30)



GEORGE BOYLAN

Business manager for Boilermakers Local 5—ten years for getting payoffs from power-plant contractors.

Frank Perdue Meets The Godfather

By Jerry Capeci

TWO YEARS AGO, FRANK PERdue was facing a few problems in his chicken business. The Justice Department had charged him with restraint of trade. Union organizers were rallying the butchers at his Virginia processing plant. And the opening of the first Perdue Chicken Restaurant, in Rego Park, was marred by protests about the company's supposedly anti-union activities.

Frank Perdue had seen his way through business problems before. Since going to work for his father, he'd turned Perdue Farms, of Salisbury, Maryland, into the largest seller of chickens in the Northeast. The company's gross revenues last year were estimated at $430 million by Standard & Poor's, up from $6 million when Perdue became president, in 1952.

To resolve the conflict with the Justice Department, Perdue called his attorney. But to help deal with the unionizing workers, he decided to call on the expertise of a man who'd preceded him into the poultry business by about a dozen years. Perdue got in touch with the two brothers who own Dial Poultry, a Brooklyn company that distributes Perdue chickens in the New York area, and asked them to set up a meeting with their father, Paul Castellano.

Why would Frank Perdue want to talk to this quiet, graying Staten Island man? At 68, Paul Castellano is "unquestionably the boss of the largest and most powerful organized-crime family in America," said Edward A. McDonald, chief of the Organized Crime Strike Force in Brooklyn.

Or as Perdue is said to have told an F.B.I. agent who asked about the meeting, "he's the godfather."

No one is suggesting that Frank Perdue is a mobster, that he did anything illegal in talking to Paul Castellano, or, indeed, that anything illegal came of their meetings. But their relationship illustrates a worrisome fact of business life in America: As organized crime moves into otherwise legitimate enterprises and gets a grip on certain unions, perfectly honest businessmen are sometimes drawn into dealings with gangsters.

Chicken king: *Frank Perdue.*

In Perdue's case, there's another wrinkle, because the owners of Dial Poultry, though sons of a mobster, have never themselves been convicted of a crime. Their company belongs to the Greater New York Meat and Poultry Dealers Association, an industry group that's at least somewhat selective about its membership. Yet, law-enforcement officials believe, based on taped conversations, that Dial has links to organized crime. A Dial spokesman refused to comment.

AS A YOUNGSTER GROWING UP in Brooklyn, Paul Castellano—his relatives nicknamed him "Big Paul" to distinguish him from a cousin—used to help around a butcher shop. Later, he became a butcher, and law-enforcement authorities said he's kept his hands in the meat-and-poultry business while rising to the top of the 800-member Gambino crime family. His connections certainly helped. His cousin Carlo Gambino headed the family from the mid-fifties through the mid-seventies and was married to Castellano's sister, Kathryn.

Since Gambino's death, in 1976, Castellano has quietly administered the crime family's interests, recently doing much of the work from his new home, in the exclusive Todt Hill section of Staten Island. Much of the business is in loansharking, pornography, and shakedowns. But law-enforcement authorities said that today the Gambino family also has legal and quasi-legal interests in the construction industry, the garment center, the private carting industry, real estate, and the meat-and-poultry business.

Like their father, Joseph Castellano, 45, and Paul Castellano Jr., 43, are butchers by trade. In 1970, the brothers formed Dial Poultry, and the company grew rapidly. Today, Dial distributes poultry from two refrigerated warehouses in Sunset Park to more than 300 butcher shops, grocery stores, and supermarkets in the metropolitan area.

AT ABOUT THE TIME THAT Dial was formed, Frank Perdue turned TV pitchman and introduced his brand-name chickens into the New York poultry market. Perdue's birds are grown, slaughtered, and packaged at processing plants in Maryland, Delaware, and Virginia and then trucked overnight to the city's four major wholesale markets. There the birds are sold to independent wholesalers—today there are about 25 of them—who distribute poultry to retail outlets.

For several years after Perdue brought his "yeller" chickens to town, he didn't sell to Dial. It's not entirely clear why.

Frank Perdue referred questions about his relationship with Dial to a company spokesman, who asked that his name not be used. Several law-enforcement officials who are knowledgeable about the meat-and-poultry industry in New York were willing to talk about Perdue's dealings with Dial, but they also insisted that their names not be used. The accounts from the Perdue company spokesman and the law-enforcement officials differ on some points—as, for example, on why Perdue didn't use Dial at first. The company spokesman said Perdue sim-

Photograph by Terry Arthur/Camera

ply wasn't selling enough chickens to need Dial. But the officials said Perdue was worried about the association with Big Paul Castellano. "He wanted to avoid any underworld links if he could," said one federal source.

By 1976, the brand-name-chicken business in New York was booming, but also getting very competitive. Showell Farms was using a catchy ad campaign to promote its Cookin' Good chicken. And Pearl Bailey was singing the virtues of the Paramount bird.

Frank Perdue started selling to Dial. Again, there's a dispute over the reason for the change of policy. The spokesman said Perdue's business was expanding and he needed more distributors. The law-enforcement officials said the mob was bringing its special brand of pressure on Perdue from both the management and the labor side.

Fans: *Big Paul Castellano (far left) in the famous backstage photo with Sinatra.*

The officials said that Perdue's chickens weren't being promoted well by the management of at least one major retail chain. "They wouldn't put his chickens on special," said one source. "They left his chickens out of the weekly circulars and began displaying his competitors' products more prominently in their showcases." One man on the board of directors of that retail chain has been identified by authorities as a captain in the Gambino crime family.

At the same time, according to the officials, Perdue was feeling pressure from the butchers' union, the Amalgamated Meat Cutters and Butcher Workmen. Because it represented butchers in all the supermarket chains, the union could have been enormously helpful in promoting a brand of chickens. The head of the union in 1976 was Irving Stern, who spent four months in prison that year on federal tax charges involving payoffs he'd received from supermarket executives and wholesale meat distributors. Stern is described by law-enforcement authorities as a longtime ally of Big Paul Castellano's.

Before Perdue agreed to let Dial distribute his chickens, however, he conducted his own "private investigation," according to one official, and found that Big Paul had a reputation for being "honorable" in his dealings. The business relationship between Perdue and Dial was celebrated with an evening out. Frank Perdue was one of Paul Castellano Jr.'s guests at a Frank Sinatra concert at the Westchester Premier Theater.

When the Perdue Chicken Restaurant opened in a Rego Park high rise in February 1981, one of the first people to stop in was Irving Stern. By then Stern was an international vice-president of the United Food and Commercial Workers International Union, a 1.3-million-member labor colossus formed by the merger of the butchers' union and the Retail Clerks International Union.

To enter the restaurant, Stern had to walk past protesters from his own membership who were calling for a boycott of Perdue because of the company's labor practices. But Stern found Perdue inside, and spoke to him about the restaurant business, the officials said. "He was interested in getting a franchise," said one source.

While Stern talked to Perdue, his union was trying to organize 1,000 workers at Perdue's Accomac, Virginia, processing plant.

At that point, Perdue went to Dial and asked to see Big Paul Castellano. The Perdue spokesman said that Frank Perdue met twice with Castellano in 1981 "to discuss the attempts to organize a Perdue plant." Perdue, the spokesman said, thought Castellano might be able to help, but "Mr. Castellano said he was not able to, and the matter was dropped."

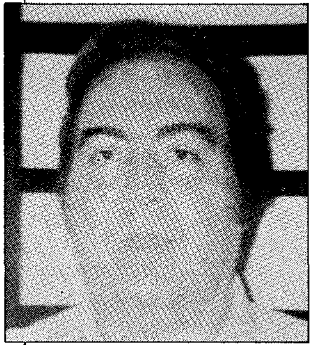
The law-enforcement officials provided a few more details. One meeting took place at Paul and Jimmy's, an Italian restaurant on Irving Place. In addition to asking for advice in his fight to beat back the union organizers, Perdue "asked Castellano to get Stern off his back," one source said.

People familiar with the workings of the underworld suggested that Castellano had agreed to meet with Perdue "out of respect." But even if the mobster could help the chicken king, it was unlikely that he would. The mob has a strict credo on dealing with people as prominent as Frank Perdue: Listen, be sociable, talk business, learn a few things. But don't get involved in complicated deals and risk drawing unnecessary and unwanted attention.

In any case, the organizing effort at the Accomac plant was soundly defeated in July 1981.

MCDONALD, OF THE strike force, said his office is "aware of allegations of mob involvement in the meat-and-poultry industries and in the labor unions which represent employees in those industries." McDonald wouldn't comment on any specific investigations, but it's known that executives in the meat-and-poultry industry have been interviewed by F.B.I. agents. And in August 1981, F.B.I. agent Joseph O'Brien, whose office is on the sixth floor of the building that houses the Perdue Chicken Restaurant, stopped in to talk to Frank Perdue about his meetings with Big Paul Castellano. O'Brien and his supervisor, Bruce Mouw, said they would not comment. But sources said Perdue readily admitted talking to Castellano about his labor problems.

Meanwhile, several of the other problems Perdue was facing two years ago seem to have cleared up. The restraint-of-trade suit has been dropped by the Justice Department. The protesters have left the chicken restaurant, which is said to be doing well. And Perdue—like its New York rival Paramount—continues to distribute chickens through Dial. "Dial is a very good distributor and has been for seven years," said the Perdue spokesman. "The company is very pleased with their work." ■



DANIEL
CUNNINGHAM

President of two security-guard unions--five years for racketeering, bribery, and embezzling union funds.

(continued from page 27) would ever want to meet. And DiNapoli is a community-minded businessman who wants to do something good for this neighborhood."

Some of that "good" has been lucrative for DiNapoli, however. Since 1977, DiNapoli and the companies he controls have received $25-million in federal subsidies for work as a subcontractor of federally financed rehabilitation and reconstruction projects in South Bronx tenements.

IN 1981, BOLSTERED BY HUNDREDS OF hours of tapes, the strike force finally pulled the plug on Maritas, DiNapoli, and ten other contractors and union officials. The prosecutors charged them with extortion, racketeering, and taking $125,000 in payoffs to permit contractors to use non-union workers on construction projects.

The first trial, in late 1981, ended in a mistrial. But it revealed so much about the information the strike force had amassed that all the defendants except Maritas decided to plead guilty rather than face a second trial. Maritas's refusal to buckle meant that the strike force could reintroduce many of the tapes on which top mobsters were mentioned. At a second trial, some of those mobsters might even be called as witnesses. On March 18, 1982, eight days before he was to go on trial, Maritas disappeared, along with his silver-colored Continental. Five days later, his wallet, with his credit cards and identification still in it, was found in the water near the Throgs Neck Bridge.

"The F.B.I. developed information that [Maritas] was likely to be killed," Lothar Genge, the strike-force prosecutor, said at the time. "We brought him into the office several months ago, and we apprised him of the information. We thought it was serious." Genge said that Maritas refused any protection. "I will take my chances," Maritas said.

Four months after Maritas disappeared, Vincent DiNapoli was sentenced to five years in prison and ordered to return a $33,000 payoff he'd accepted from an undercover agent.

Within months, DiNapoli's lawyer, Michael Rosen, of the Roy Cohn–Stanley Friedman firm, had filed a petition with the judge asking that DiNapoli be permitted to work in a "program of social restitution" as an alternative to prison. Among the letters supporting the petition were several from Moscatiello's old pals, including Congressman Mario Biaggi, State Senators John Calandra and Israel Ruiz, and Assemblymen Guy Velella and José Rivera. Judge George C. Pratt denied the petition, and DiNapoli is now in the federal penitentiary in Danbury.

Today, even though Maritas is presumed murdered and DiNapoli is in jail, the strike-force investigation into the dry-wall industry continues. Company executives, union officials, and workers are being called before a grand jury looking into other kickback, pension-fraud, tax-evasion, and extortion schemes.

THESE DAYS, ACCORDING TO THE strike-force prosecutors and agents, it's sometimes difficult to distinguish among the businessmen, labor leaders, politicians, and racketeers. They go to the same country clubs, send gifts to the weddings of one another's children, take vacations together, and generally work out schemes through which they manage to profit at the expense of the public.

Despite the social mingling, however, mobsters still act like mobsters.

Not long ago, Ralph Paradiso, of the Gambino crime family, and three other hoods began extorting money from an 80-year-old linen supplier. On one occasion, they applied a propane torch to the man's eyes, temporarily blinding him. The strike force learned what was going on, but the victim was too terrified to testify.

"Before putting the torch to the man's eyes, the hoods actually practiced in their office by putting pieces of paper in front of the torch to see how close they could come before it burned," said Laura Brevetti. "That's the side of the mob you don't see in *The Godfather*. By using videotapes and informants, we got those guys fourteen years, and the old man never had to testify."

"When you're dealing with mob guys, the nasty side is never too far away," added Kenneth McCallion, who recently prosecuted Daniel Cunningham, president of two security-guard unions, for racketeering, bribery, and embezzling union funds.

"In one of the secretly recorded conversations, we had Cunningham, who was connected with the Franzese mob, admitting he took part in the 1977 murder of two men while organizing the Brotherhood of Cartmen and Haulers of North America in Nassau and Suffolk," McCallion said. "The two men, who had worked for Cunningham in organizing the local, had breached the rules and tried to organize in Brooklyn and Queens, where mob bosses had forbidden such efforts. When Cunningham could not keep the two men from continuing their unauthorized organizing, they were lured to a Queens diner, where they were grabbed. Their bodies—each shot in the head—were found in a car trunk in Kennedy's *very* long-term-parking lot on December 12, 1977."

With Cunningham now in prison on the racketeering charges, the murders are still under investigation.

IN THE PAST, FEAR OF MOB RETALIATION often kept victims from coming forward and witnesses from cooperating. Today, while that's still true in some cases, many of the "victims" have powerful economic reasons not to complain.

"The greatest difficulty in getting cooperation from employers today comes from their fear of losing the economic advantage of having a mob-run union," said McCallion. "They like the profits. They want to keep things the way they are."

In the construction industry, said prosecutor

Michael Guadagno, "builders say they can't afford to fight the mob and put up buildings at the same time."

The real loser in this sort of climate, of course, is the public. Corruption in the construction industry is so widespread, according to a New York *Times* report, that concrete prices in New York are 70 percent higher than in any other northeastern city with comparable supply conditions and union contracts. Guadagno said he'd even found examples of architectural plans' being changed just to suit mob-run unions. In one case, a builder made plans to use structural steel and prefabricated concrete in a $100-million project. Then John Cody, president of Teamsters Local 282, stepped up and warned that his 4,000-member union would picket the project if those cheaper materials were used. Cody's union, which controls cement workers and all deliveries to building sites from Manhattan to Montauk, could close down any project it wanted—at a cost to the contractor of millions of dollars a day. In this case, according to Guadagno, the builder changed his plans immediately, switching to the more expensive ready-mix concrete delivered by Cody's members and thereby adding a $10-million bill to the project.

For four years starting in 1978, Guadagno tried to build a case against Cody. Much of the union leader's street-level muscle, the prosecutor said, came from his association with the Gambino crime family. In 1973, according to F.B.I. reports, Carlo Gambino himself attended the wedding of Cody's son. The orchestra played the *Godfather* theme when he arrived, but Gambino was apparently unmoved by the tribute; he'd never seen the film.

Last year, after twenty years as a power in the construction industry, Cody was convicted of labor racketeering and sentenced to five years in prison and $80,000 in fines.

PIERCING THE NETWORK OF CORRUPTION these days takes a special kind of prosecution. "We'll sit down and discuss who in organized crime is still active and who's worth targeting," said former strike-force attorney Joel Cohen. "We look for the key people who we know to be involved but who have been able to insulate themselves from normal prosecution over the years."

Because of its special mandate, the strike force can put in the time it takes to make a case. And it's adept at using informants and undercover agents—called "undercovers" by the prosecutors—to gather key bits of evidence. "It ook I.R.S. undercover Richard Annicharico six months just to get introduced to Carmine Persico's henchmen," Cohen said. "Once he was inside, however, and they thought he was a corrupt I.R.S. agent working for the strike force, he couldn't keep them away. One by one they oppled. We got Carmine, his sidekick Hugh 'Apples' McIntosh, and his cousin Andrew Russo, for attempted bribery. And then the F.B.I. ot Carmine's brother Alphonse 'Allie Boy' Persico, and even his driver, Michael Bolino, for loansharking." (Police surveillants at Andrew Russo's 1979 wedding spotted singer Frankie Avalon as well as actor James Caan, who'd become a friend of the Persico crowd while researching his role in *The Godfather.*)

The Cody case was tougher, according to Guadagno. "It took four or five years from beginning to end. Cody even had anti-bugging devices in his house and checked to see if his guests were wired. Once we had an informant in there and the alarm went off. Our guy was terrified. He knew he wasn't wearing a wire, but he didn't know who was. Finally, after Cody screamed and yelled, somebody double-checked the television set, and it was the TV that set off his anti-bugging machine."

Some critics of the strike force say it overuses informants. In particular, defense attorneys and some civil-liberties advocates criticize the use of undercover co-conspirators—agents, informants, or witnesses who actually engage in crime with the targets of the investigation. The technique—widely used in ABSCAM—has been challenged on the ground that it borders on entrapment. In May, however, the technique received something of an endorsement when the U.S. Supreme Court refused to hear the ABSCAM defendants' final appeal. Several of them went to prison two weeks ago.

Despite the informants, few strike-force cases could be made without the use of electronic equipment that not only records but photographs targets. "We would never have gotten convictions on the ABSCAM cases without the video cameras," said Puccio. "Some of the defendants never said a word while taking the money, and that, of course, would never have been picked up on a regular tape."

The strike force is secretive about the devices it uses. In court, there's no requirement to identify the equipment or explain how it was placed in the target's home or office. Some of the equipment comes from the federal government's James Bond–style technology unit and includes, for example, cameras with owl-eyed wide-angle lenses that photograph in the dark and can be hidden in a door hinge.

Of course, these recording devices can't be planted indiscriminately. To get court approval, the prosecutors must show probable cause to believe a crime has been committed, and they must reapply to the court every 30 days to extend the wiretap or videotape order.

But there's something oddly appropriate in this crime-fighting advance; the era of elusive, illegal business deals has ushered in a complementary era of high-tech prosecution. While the new technology isn't going to win the war on organized crime, it may turn the odds a fraction in favor of the good guys.

"The equipment has changed the ball game," McDonald said. "We could never get into the smoke-filled room and see, as well as hear, what was going on. Now we can see the bribery going down, and all I can think is 'Smile, you're on Candid Camera.' " ▬

JOHN
CODY

President of
Teamsters Local
282--five years
for labor
racketeering.

JOSEPH
TONELLI

President
of the
paperworkers'
union--one
year for
embezzling
union funds.

Sister act: *Agapi and Arianna at ballet school.*

The Rise and Rise of Arianna Stassinopoulos

By Jesse Kornbluth

How the East Side Was Won

When Arianna Stassinopoulos was leaving London to promote the American edition of her biography of Maria Callas, she asked her friends to do a little advance work in her behalf. Fleur Cowles wrote White House Chief of Protocol "Lucky" Roosevelt a letter that was, says Roosevelt, "the first time in 30 years that Fleur's asked me to be nice to someone." Lord Bernstein, the founder of Granada Television, got in touch with Marietta Tree, Sam Spiegel, Adolph Green, Kitty Carlisle Hart, and Arthur Laurents. Her friend and publisher George Weidenfeld alerted Barbara Walters. Lord Weidenfeld also gave his socially ambitious author some advice that would prove to be more valuable than any letter of introduction. "Don't bother with the men," he told her. "You'll only make the wives jealous. Concentrate on the key women, and if you play your cards right you'll be a success."

Arianna Stassinopoulos, who is, among other things, one of the world's great listeners, took his advice; when she gave a housewarming party at the East 61st Street townhouse she'd rented for six months, she filled the room not only with fruit and nuts, candles and flowers, but also with a great many of the city's most social women. Barbara Walters's reaction—"I said, 'My word, who *is* this girl who's written this book and done all these divine things?' "—was echoed by other guests, invitations began pouring in, and Arianna Stassinopoulos was, to what she describes as her great surprise, launched in New York.

That was two years ago. Today, at 33, she is living in Cornelia Otis Skinner's former duplex, has a best-seller to her credit, and is writing another biography, of Picasso. But it is not her Callas book, her work in progress, or even the lectures she gives at least once a week to business organizations and women's groups that have made her name so quickly known in New York; it is her social ubiquity.

On the top-drawer social circuit, Arianna is difficult to miss, and not only because of her stellar physical presence—well over six feet of woman, hair, and high heels, the *maquillage* porcelain-perfect, the designer gown with as much yardage as a Yankee clipper. Her mornings begin with an exercise class whose only other member is Barbara Walters. She lunches at Le Cirque or, on occasion, at the White House. Her dinner parties are dissected in the *Times* by Charlotte Curtis, her nights out are chronicled in *The New Yorker,* her "beauty odyssey" gets ten pages in *Town & Country.* When she goes to the ballet, she is hailed and cheek-kissed by so many people it sometimes seems the performance will have to be delayed. She counts among her friends Dr. Jonas Salk, A.F.L.-C.I.O. president Lane Kirkland, and N.Y.U. president John Brademas; men who have been something more than friends include *Atlantic* owner Mortimer Zuckerman and Jerry Brown.

There is something slightly ludicrous in all this greeting and befriending and getting to know better, not because her social maneuvers are insincere but because they never stop. A phone call from

Photograph, right: Harry Benson.

Ready for company: *In her duplex apartment, once owned by Cornelia Otis Skinner.*

“. . . The author who sued her for plagiarism now

an important hostess and she’ll be the extra woman at a formal dinner; a society friend passes through town and she’ll organize a lunch; on opening night at the theater or the opera, she’s there. And if for some reason Stassinopoulos isn’t able to come, her younger sister, Agapi, is always happy to take her place. As a result, those who follow social doings in newspaper columns are liable to conclude, on any given morning, that New York has been invaded by a hitherto unknown tribe: the Stassinopouli.

The vines have tender grapes: *On a “beauty odyssey” for* Town & Country.

This invasion was not, of course, planned overnight—or with the usual material: Arianna Stassinopoulos has become, in record time, a fixture in East Side social life, and without the advantages of wealth, a title, or conventional beauty. She has done it because she has been working—studying, observing, hustling—for this moment for nearly twenty years.

THE DIALOGUE MAY VARY, BUT the method is always the same. “At a certain point in the evening,” a recent dinner partner recalls, “she focused on me as if I was somewhere between Jesus Christ and Belmondo. I thought, ‘This woman is playing the role of a great conversationalist, and I know it—but it’s still working!’ Hers is the sort of intimacy that always supports your values, no matter how hideous they may be.”

And Arianna does not, at the end of an evening, say “We have to get together soon” and then let an incipient friendship die. Within days—often the next morning—she follows up. As her male secretary juggles incoming calls, she will phone an instant friend and bestow an invitation to another event, enticing him with the guest list—“Barbara, Jerry, Carolina, Reinaldo, Mercedes.”

This approach has enabled her to fill her Rolodex, but it has also invited speculation that her real motive is to promote herself by promoting others. Last winter, for example, her dinner for Jerry Brown grew from one table for 10 to five tables for 46. Stassinopoulos placed herself between Van Gordon Sauter, president of CBS News, and Bill Paley, with Dan Rather and Barbara Walters not far away. Not a few of the guests whispered, “Who’s paying for this?”

Those whispers were more audible this spring, when Stassinopoulos and Ann Getty threw a seventieth-birthday party for photographer Norman Parkinson. Few of the 120 guests seemed to know Parkinson; no one showed up with a present. But those were two of the evening’s lesser oddities. Although Ann Getty paid most of the cost of the dinner—and was duly rewarded with a seat next to Baron Guy de Rothschild—her part in the joint toast to Parkinson was lost in the appreciative murmuring that followed Stassinopoulos’s brilliant performance. And although Parkinson could not be more British, the dance music was, by her choice, Greek.

Sometimes Arianna’s ambition and eagerness to please get the better of her. Not long ago, for instance, she arranged for est founder Werner Erhard to meet Jerome Zipkin. (Could she have thought that the famously cynical Zipkin would be so charmed by Erhard that he’d tell his White House friends to ask him down?) The feature in *Town & Country*—which included a shot of Stassinopoulos in harem trousers, spread-eagled on a Greek statue—backfired when *Harper’s* gave her its “Dunce of the Month” award. And then there was the toast she gave at a small birthday dinner for Lane Kirkland and Ann Getty. “It was also the one-hundredth anniversary of Karl Marx’s death,” she says. “And so I made this toast: ‘Had Marx lived longer, he would have seen labor and capital come together and celebrate their birthdays under one roof.’ ”

In all this, she is so fearless, so optimistic, so *innocent* about her own motives that she is able to use even her greatest gaffe—last winter’s much publicized report of her impending marriage to Jerry Brown—to her advantage. Stassinopoulos says she has “no idea” who led columnist Liz Smith to believe that she and Brown had wedding plans. Smith does: “I was told by someone very close to her that they were about to announce their engagement. I called Arianna. I’m fond of her. I would have printed that they were ‘just good friends’—if that’s what she said. But she didn’t say that. She said they’d had a lovely friendship and that it had gotten serious. I printed that. So it amuses me that they acted as if *I* am crazy.”

Why might Arianna have led Liz on? Could she have floated the Brown item because she had concluded that no marriage was possible and a little publicity would be the most she could derive from the relationship? If so, the ploy worked. On the lecture circuit, she always gets an easy laugh when Brown’s name comes up during the question-and-answer period. And locally, the possibility that she *might* have landed Jerry Brown makes Stassinopoulos, whose dress and manner suggest an imposing *grande dame* rather than a woman of her own generation, seem . . . *racier*.

But even if the Brown rumors were a complete miscalculation, one may be confident that Arianna would not brood much about it. Indeed, as she points out in her forthcoming coffee-table book, *The Gods of Greece,* “in Greek the word

Photograph by Norman Parkinson.

says she's 'a lovely girl, one of my best friends'…"

for sin (*amartia*) means simply missing the mark. There is no haunting connotation of moral judgment . . . and no need for guilt and remorse."

"I WAS A RECLUSIVE CHILD," SHE SAYS with a giggle that acknowledges how far she has come from childhood reticence in Athens. "I never felt I needed friends. I actively preferred being alone in a room reading." Her bookishness was, in part, the natural expression of a fascination with ideas that, she says, is the hallmark of her family. Her father, then a successful businessman and the publisher of an economics journal called *Chronos,* regularly took her to the office "the same way another father would take his son to football games." Her mother, who made Arianna cringe when she picked her up at her very traditional private school wearing caftans and sandals, was a constant reader of child-psychology texts.

Her bookishness was also, in part, a response to her parents' unhappy marriage. "My parents were mad for each other," recalls Agapi, "but my father was mad for other women, too." The solution, Agapi says, was engineered by nine-year-old Arianna, who took her mother aside and explained why parents shouldn't sacrifice their personal happiness for the sake of their children. When the Stassinopouloses did separate, a year later, family life improved dramatically. Arianna and Agapi became their father's holiday sidekicks, meeting his business associates and basking in the luxe life of hotels, nights out, and adult conversations. "We swam young in a big ocean," Agapi says.

By the time she was twelve, Arianna had two ambitions, politics and journalism. Neither was traditional for a Greek woman; both required a college education, preferably at a foreign university. "I don't remember ever wanting anything in my life as much as I wanted to get into Cambridge," she says. "It wasn't just studying. Cambridge was a way of life that would open new dimensions beyond getting a degree."

So while her grandmother went on embroidering for her dowry, Arianna signed up for after-school cram courses. Once, with the government tottering, there was a military alert and Athenians were ordered to stay in their homes. It was, however, time for Arianna to see her tutor. Her mother and sister pleaded with her to stay inside, but Arianna ignored their tears. She got as far as the corner before a soldier with a machine gun escorted her home again.

ON A STUDENT'S FIRST DAY AT Cambridge, representatives of various student activities tout their organizations in a huge meeting hall—the chaotic scene shown in *Chariots of Fire.* Stassinopoulos remembers hearing the spokesman for the Cambridge Union say that the debating society was a replica of the House of Commons, that parliamentary procedure was followed there, and that the first debate of the year was on the motion "This House has no confidence in Her Majesty's Government." She did not need to hear more. "The spectacle of people's minds being moved by words," she says, "was very powerful to me."

Madam President: *Head of the Cambridge Union, 1971.*

But her accent was thick, her clothes glitzy, her manner remarkably aggressive. It seemed doubtful that the Union could be moved by her words. After the featured speakers at the opening debate had had their say, she stood up—and was awful. "The charisma was there," a classmate recalls, "but it was painful to listen to her."

After that, there was no stopping her. "Sometimes I was called to speak after midnight because I was so bad," she says. "I spoke at every debate, preparing for each one as if I were a featured speaker." Then, one evening, she presented a motion denouncing the Greek colonels. The British foreign secretary, who was leaving the next day to attend Council of Europe meetings considering the expulsion of Greece, was in attendance. Setting aside her prepared speech, she aimed an impromptu harangue directly at him. The motion carried unanimously. Later, she became the second female president in the Union's history.

Union presidents moderate all debates but participate in only one—the final debate of their term, for which they choose the topic. In 1971, at the height of the first wave of feminism, Arianna Stassinopoulos proposed that the women's movement denigrated women's freedom to choose marriage and motherhood. This debate was televised, Germaine Greer's publisher saw it, and suddenly Stassinopoulos was offered her first book contract.

A year later, *The Female Woman,* a book that exhorted feminists "not to throw the baby out with the bathwater," was published. It became a best-seller in England, was translated into eleven languages, and won her this description in *The New York Times Book Review:* "the London equivalent of America's Marabel Morgan."

ARIANNA STASSINOPOULOS traveled for almost a year promoting her book, returning to England a celebrated and solvent 23-year-old. This early success created a great deal of anxiety and self-doubt. To escape, she began studying Gurdjieff, Aurobindo, and the Greek mystical philosophers. Friends scoffed: "Arianna's started her period of groping." Ignoring them, she emerged with a new thesis—that the spirituality she felt lacking in herself was also lacking in the culture.

She could not have struck upon a more untimely and unwanted theme. Business groups and civic organizations were paying her big lecture fees to share her thoughts on feminism; now, at the peak of her celebrity, she was refusing to speak on any subject but the need for an inner life. She told her publisher she was going to write a book "showing how the dimension missing in our culture could be applied to politics." He declined to commission it. Stassinopoulos was undeterred: "I'll use the money I made to write this book."

The product of her introspection was *After Reason,* which describes modern

Photograph courtesy of the London *Times.*

“...*The Female Woman* got its author compared to

politics as “our hypnotized acquiescence in this organized sham” and endorses a supplement to rationality. A densely written cry for leadership, it sold poorly and became, at best, the starting point for a debate in a very small London intellectual circle. The author increased its circulation dramatically by sending copies to people she admired. Only one copy went to an American politician—Jerry Brown.

Perhaps, she thought, she “had to move beyond writing about the need for integrating spirituality into our culture and actually live it.” Most writing about behavior described only the instinct for survival, pleasure, and power; her new idea was to travel to the Scottish utopian community of Findhorn, learn to meditate, and enroll in self-awareness programs in order to track down the drive for altruistic, even self-sacrificial behavior. Then she would write a book—again uncommissioned—called *The Fourth Basic Instinct.*

The young woman in makeup and matronly suits must have been as strange a sight in those venues as Tom Wolfe was in Haight-Ashbury, but Arianna saw no conflict in her various quests. While she studied transcendence, she wrote a column in the *Daily Mail,* classical-music reviews for the British edition of *Cosmopolitan,* book reviews for *The Spectator,* and articles for British *Vogue.* She was a regular panelist on *Face the Music.* And, Londoners say, she was sure to be in attendance at every party of note.

Her personal life was equally ambitious. Primed by her year as president of the Union, “when you meet everyone who's in politics on a level of equality,” she set out to find a high-level companion in much the same way she'd prepared for Cambridge debates. “When she learned I was going to do a lunchtime dialogue at the church of a vicar we both knew, she asked to come along and meet me,” recalls Bernard Levin, the leading columnist for the London *Times.* “We all had lunch together. Sometime later, I ran into her again and asked her out, which started an involvement that lasted for five years.”

But her relationship with Levin—who was half her size and twice her age—didn't end her restlessness, and she set off for Los Angeles to take the “Insight” training given by John-Roger, leader of the Movement for Spiritual Inner Awareness. Then Maria Callas died. According to Arianna, George Weidenfeld called her in Los Angeles a few days later and—in the tradition of other people knowing what she ought to be doing—asked her to drop everything and write a Callas biography.

Lord Weidenfeld remembers the inspiration for the Callas biography differently. He was meeting in London with Arianna, he says, who was then under contract to do a book about the Greeks. She wasn't getting very far, so Weidenfeld suggested another project might be the solution. “And as I looked at her in the haze of the London morning sun,” Weidenfeld recalls, “I thought, ‘She likes opera, she looks like Callas, it's an obvious combination.’ ”

Whatever the inspiration, Weidenfeld wasn't worried that the 27-year-old Stassinopoulos—who had seen Callas perform only twice—would fail. “Arianna has an enormous appetite for issues, a Renaissance quality about wanting to perfect herself in as many fields as possible,” he says. Bernard Levin was equally enthusiastic: “Arianna's very practical-minded. She knew there was a great deal she didn't know, and she set out to know it.”

Party girl: *With Bernard Levin, right, at his fiftieth-birthday celebration, and, below, with Claiborne Pell, Ann Getty, and Lane Kirkland, at her own birthday dinner.*

“I DON'T BELIEVE YOU CAN WRITE someone's biography without total empathy,” Stassinopoulos says, and by her account, total empathy is exactly what she attained during her two years and six drafts on the Callas book. Actually, empathy was not so difficult; the more she learned about Callas, the more she saw that she could use a great deal of material from *The Fourth Basic Instinct,* “only without the sledgehammer.” Callas, she concluded, had frittered away a great talent in her all-too-successful pursuit of society friends and her doomed campaign for the love of Aristotle Onassis. “I learned from Callas,” she says, “that you can't live an unbalanced life.”

Though few reviewers had much praise for Stassinopoulos's insights or her writing, the biography proved to be a shocking, gossipy, addictively readable account of a life far more unbalanced than anyone suspected. In 1966, Arianna discovered, Callas, at Onassis's insistence, had had an abortion. And in 1975, just before his death, Onassis had planned to divorce Jacqueline Kennedy Onassis. Such revelations made the book, which Weidenfeld had commissioned for $6,900, a best-seller in England in 1981.

In America, though, *Maria Callas* appeared to a cooler reception. Stassinopoulos sent out more than 200 signed copies—appearing in the Simon and Schuster offices in so many different outfits that amused staffers took to keeping track of them—but no matter who she or the S.-and-S. publicity team called, the verdict was always the same. “We were turned down by *Today, Good Morning America, Women's Wear Daily,* the *Times,* and U.P.I.,” recalls the S.-and-S.

Marabel Morgan; *Maria Callas* made $1 million…"

The two Stassinopouli: *"We swam young in a big ocean," says her younger sister, Agapi.*

Working: *Engaged in literary labors in her East Side apartment.*

aide assigned to the book. "Then people started calling to ask if this really was the first book to report that Onassis had started divorce proceedings against Jackie. When we said yes, all the turndowns turned into yeses."

From then on, *Maria Callas* flourished, collecting the kind of support—a Book-of-the-Month Club choice, a spot on the New York *Times* best-seller list, a deal for a movie to be made by Ken Russell—that made the author a fast $1-million. Her social life flourished along with it. "Sight unseen, I asked Arianna to lunch when she was promoting her book in Washington," Ambassador Roosevelt told me. "I instantly liked her. She's feminine and playful, and at the same time very mature. You never see a difficult or moody Arianna; she sings for her supper." Later, when Roosevelt invited the First Lady to lunch, she invited her new friend as well. "Mrs. Reagan was charmed by Arianna," Roosevelt reported. "She was amusing and scintillating—just right."

Which was very close to what Lloyd Schwartz, classical-music editor for the Boston *Phoenix* and sometime reviewer for *The Atlantic,* thought about *Maria Callas* when he raced through it. On his second reading, though, it seemed to go dead every time the subject turned to Callas's performances. In his zest for scandal, Schwartz had skipped over those parts; now, because he was comparing it with other books about Callas, a number of passages started to seem familiar to him. "I stopped and opened John Ardoin's *Callas Legacy* at random," Schwartz says. "Here were whole phrases, whole sentences, whole *paragraphs* just slightly pushed around."

Schwartz wasn't the only critic to notice similarities between *Maria Callas* and earlier books—the book-review editor of *Musical America* wrote that sections of four chapters of her biography were "taken directly, word for word, from Gerald Fitzgerald's chapter in his and John Ardoin's *Callas.*" Stassinopoulos defended her book against these allegations "from interested parties, especially when my book is a best-seller." So did Ardoin, whose generous blurb appeared on the book's jacket. His collaborator, however, was adamant and filed suit for plagiarism.

The suit was settled out of court—for a figure that Arianna describes as "in the low five figures"—and Fitzgerald now describes the defendant as "a lovely girl, one of my best friends." Arianna confirms that there's no irony in that remark. "I'd say exactly the same thing," she explains. "I think the reason the suit was settled so quickly—to the surprise of all the lawyers—was that he and I were together a lot during the deposition period. And what we learned is that we got on very well."

DURING THE LAST YEARS OF Maria Callas's life, as Arianna Stassinopoulos has written, "more column inches were published about her nightclub appearances than about her appearances in opera houses." A similar remark might be made about Callas's biographer, who has, on at least one occasion, raced through two or three events on a single night and then, her heaven-bound coiffure still perfect, charged into Regine's for more.

Stassinopoulos bristles at the suggestion that the ephemera of her life—the expensive duplex, the taffeta gowns, the Bulgari jewels, the dinners where she is flanked by powerful men—is somehow inimical to good writing and high purpose. "When people ask, 'When do you have time to write?' I ask them, 'What do you think I do when I'm not at events like this?' " she says. "But there's another point, which is much more important. The fact that your name appears in a column seems to make you into a cipher. It's as if people identified with privilege have no pain, no problems—and no humanity. There are moments with people when a certain connection happens; who's to say they're more likely to occur when you're having a cappuccino than when you're at a black-tie dinner?"

Well, yes. But Arianna clearly likes to have those moments at black-tie din-

Photographs by Harry Benson.

"...The art crowd has its claws bared for her..."

ners—and that makes some people wonder about her. Not at her motives, because the desire to get into society and find a wealthy husband is not a bizarre one, but at her ability to keep up with this crowd on a writer's earnings. Consider, people say, that out of her $1-million must have come taxes, agents' and lawyer's fees, and that settlement to Fitzgerald. How much can be left? Enough to finance an apartment, clothes, maids, limos, a secretary, two researchers, and her own Xerox? Surely, there must be a secret backer—someone who would benefit from more and better acquaintances.

Tempest-tossed: *Breasting the current in New York Harbor.*

Arianna Stassinopoulos scoffs at these suggestions. She puts on a long dress only once or twice a week, she says. At least one other night—and sometimes twice a week—she is out of town in some hotel room, quietly working on her writing; the next morning, she gives, for about $3,000 a performance, a lecture to as many as 3,000 people. Forget the jewels (not many) and the dresses (bought from the designers at wholesale prices). See her instead, she says, in a strange town, with incense burning and scarves draped over the lamps and Mozart coming from the tape recorder in her hotel suite as her Mont Blanc pen covers a sheaf of paper a night. Her weekends are "practically all spent working," and with the exception of an occasional escape to East Hampton or a research expedition abroad, she summers in New York. What, she asks, is so irregular about that?

One reason an undercurrent of criticism about her high-profile life in New York persists is that she is, for "a substantial six-figure advance," working on a biography of Picasso—an assignment that has made the art crowd bare its claws. "Thank God Arianna's writing this book, and not someone *serious,*" they say. And although she may never have said it, they like to quote Paloma Picasso thus: "The only thing wrong with Arianna's book is that it's not about Salvador Dali." And, they maintain, Arianna is going around insisting she will have access to the Picasso archives in Paris, when the fact is that *no* writer will have access to that material until at least 1985, a year after her deadline.

Stassinopoulos is too shrewd a debater to take her critics on before the book is finished. She has told reporters—out-of-town reporters—that she will be talking to Paloma, is already talking with Françoise Gilot, Picasso's longtime mistress, and hopes to spend more time with other members of the family. "As far as I know," she says carefully, "there's no one who won't see me." She does not now have permission to enter the archives, she says, but given the range of her connections, it is not impossible that she will beat her competitors to them.

Watching her dance through the minefield of questions about this book, it was hard not to think of a story that her friend investment banker Alexander Papamarkou tells about Arianna's extraordinary tact. "I know people can rub her totally the wrong way," he told me, "but she won't show it to them. Sometimes we're at dinner parties together and we're sitting across the table and she doesn't like the person next to her. She'll tell me in Greek, in the nicest, sweetest way, 'I could kill him.' And you'd never guess it."

THIS FALL, IN ENGLAND, ARIANNA Stassinopoulos will again be seen on television, this time as the hostess of a series called *From the Heart,* on which she will talk to various experts about such topics as spiritual politics, out-of-body experiences, and the afterlife. Among her guests will be Jerry Brown, Jonas Salk, Christopher Isherwood, Coretta King, and Ellen Burstyn. "The way I see the world seemed to resonate with Arianna," says Salk, "and we seem to have a similar world view. It's important to me to have a dialogue with a highly intelligent woman from another culture."

That Arianna may be a stranger to the friends who have only seen her perform at dinner parties, but she makes occasional appearances in this country—for example, at the annual Oxford-Cambridge debate, which was held at the Harvard Club not long ago. There they were, Brits and Anglophiles alike, sated by Beaujolais and prime ribs, quaffing port, puffing on cigars. And up there, on a dais with Kingman Brewster, Brendan Gill, Edwina Sandys, and John Jay Iselin, sat Arianna, poised in a purple velvet-and-gazar Herrera dress and black pearls, ready to speak against the proposition that America should have a royal family.

There was, she said, already an American royalty: Consider Duke Ellington, Count Basie. And a natural aristocracy: Liz Taylor, "the queen of sequential monogamy." And the phone directory is filled with such royals as Betty Royal, Royal Lubricating. She quoted Shaw, Shakespeare, and King Farouk, who once remarked sourly that there would soon be only five kings in all the world—the king of England and the four kings in a deck of cards (a line that was also used last year in an *Atlantic* article by Bernard Levin).

Hands on her hips, eyes scanning the crowd like a surveillance camera, she had a smile for every lout who heckled her. "What we are after," she fairly shouted, "is not kings and queens by birth, but kings and queens by nature."

There was no question who won; even the Oxford men cheered. "Arianna," announced John Brademas, "is one of nature's queens." Well, not yet. But she's trying. ■

Photograph by Harry Benson.

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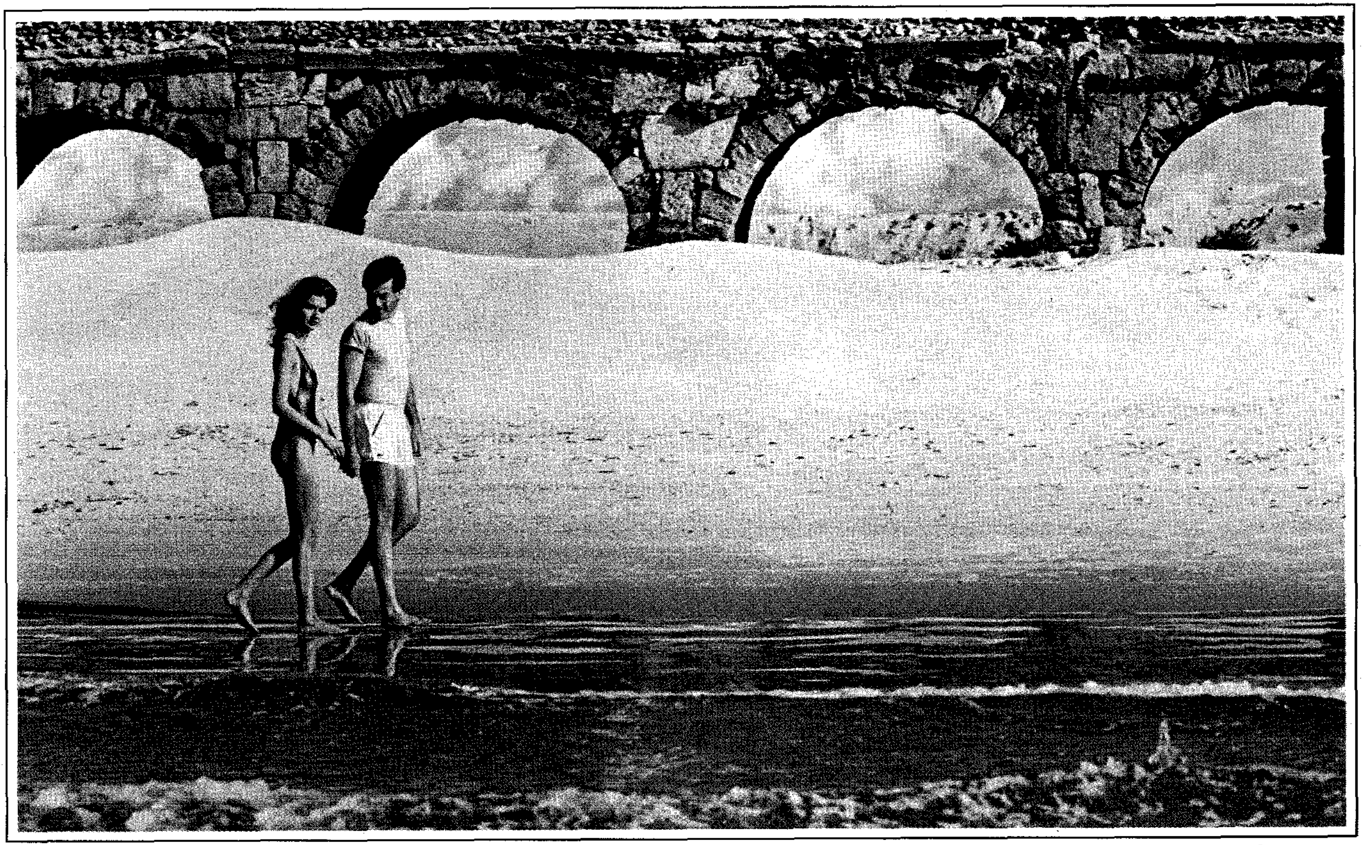

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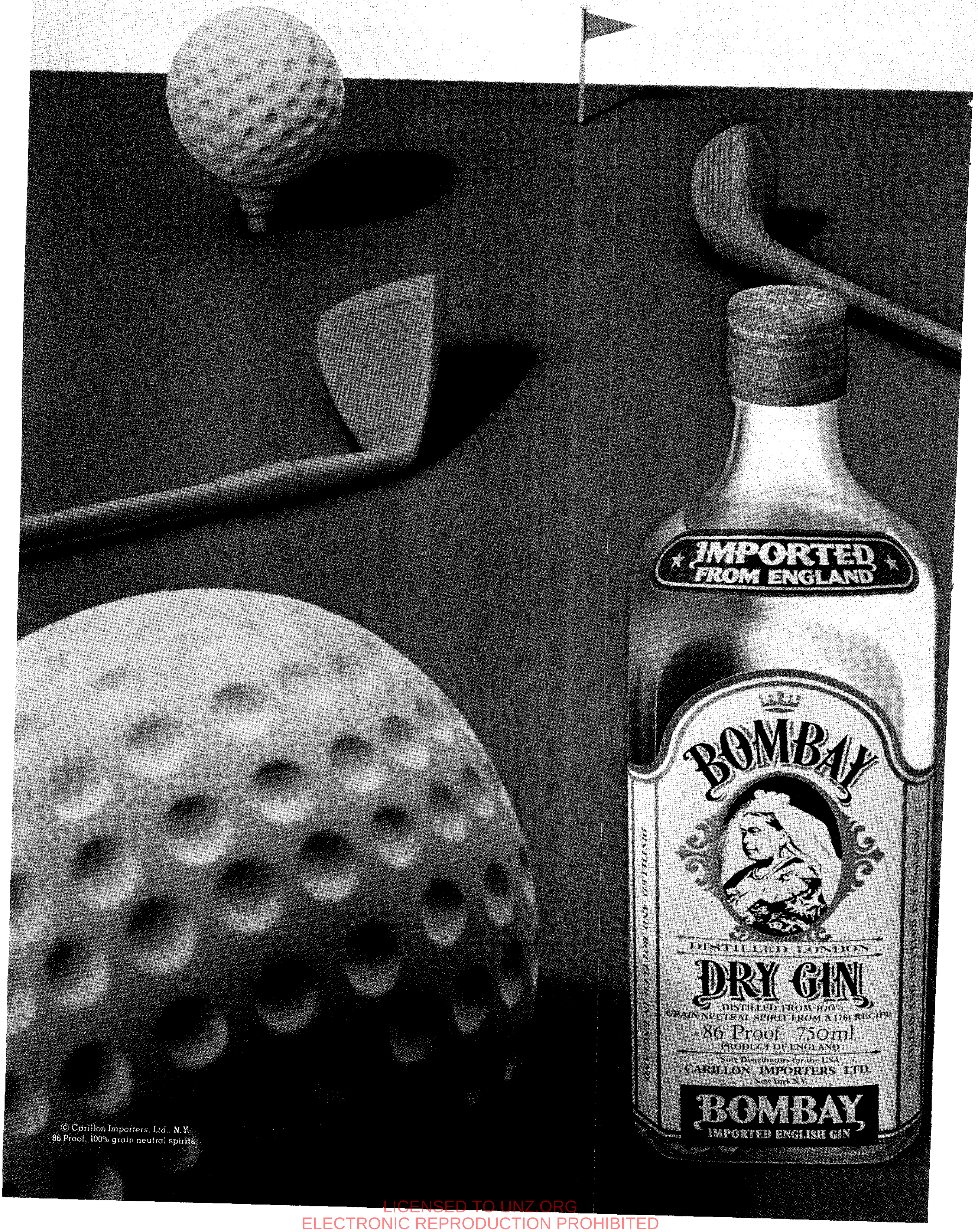
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The Last Days Of Tennessee Williams

By Peter Hoffman

as told to Anita Shreve and Fred Waitzkin

Tennessee Williams died in February at 71. Peter Hoffman, a 34-year-old filmmaker from New York, worked with the playwright during the difficult final year of his life on a screenplay, Ladies' Choice. *It was one of Williams's last projects.*

THE NEW YORK MEMORIAL service for Tennessee Williams was held at the Frank E. Campbell Funeral Chapel, on Madison Avenue. When I arrived, Jane Smith, one of Tennessee's oldest friends, met me at the door. "The coffin we picked is Orthodox Jewish," she said, smiling at a selection Tennessee would have found amusing. "It was the nicest."

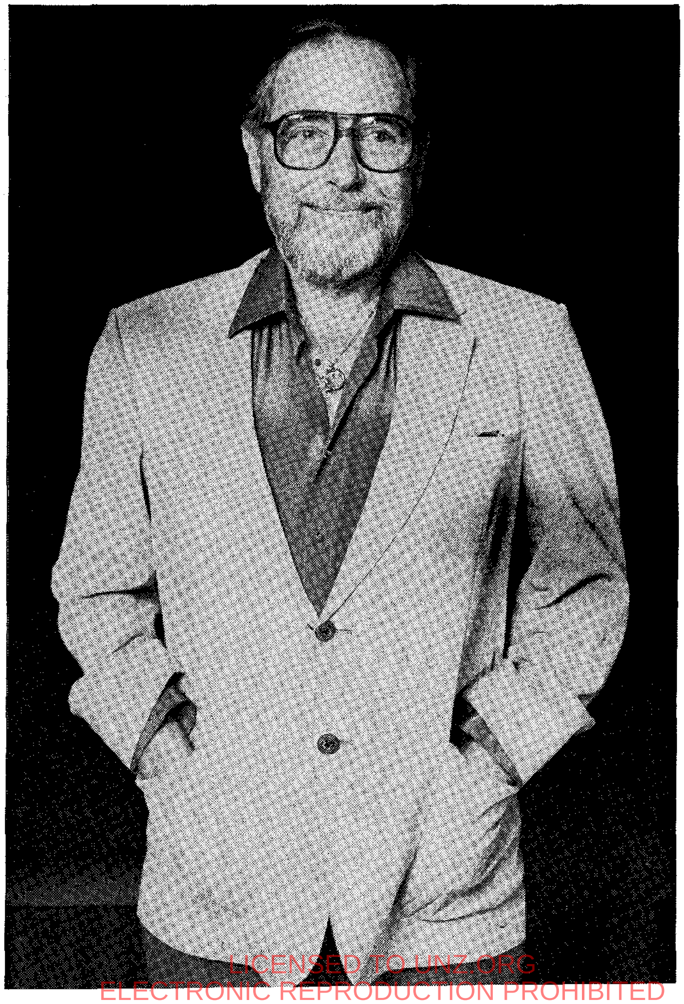
Tennessee's brother, Dakin, was standing and talking within earshot. Jane was about to introduce us when Dakin blurted out, with some agitation, "Now, what's going to happen when he's buried in St. Louis? Is he going to have to be transferred into another coffin? Maybe I should kill myself. That way we can get the most out of both coffins."

I moved to my seat, in the third row. A modest casket lay on a catafalque between two elaborate flower arrangements. There were perhaps 150 people in the small chapel, many of them weeping. Lady Maria St. Just, one of Tennessee's closest friends, read a poem of Tennessee's, and there was a short sermon by the Reverend Sidney Lanier, a cousin of the playwright's. Toward the end of the service, an eccentric old woman who had often served s a companion to Tennessee's sister, Rose, stood up. ike a witness on *Perry Mason*, she pointed her finger at one of Tennessee's friends and, to the humiliation and distress of the man, cried out, "There's the man who killed Tennessee Williams. There's the one."

On Friday, March 4, Jane Smith and I flew together from La Guardia to St. Louis for the funeral. During the flight, we talked about our travels with Tennessee in Europe, and Jane recounted the events of his last days at the Elysée Hotel, in Manhattan. She remembered that when they'd dined near the hotel two days before his death, he had shaved his beard and had looked younger than she'd seen him in years. She began to cry, and I held her hand.

In St. Louis, we checked into the Chase–Park Plaza Hotel and went to Kate Moldawer's room, where she and a half-dozen of Tennessee's other friends had gathered for cocktails. Kate introduced me to a man Tennessee had recently visited in South Carolina. He was drunk. He was in his mid-thirties and dressed in a tan corduroy suit and combat boots. As we were leaving for the funeral home, he moved around Kate's room picking up cocktails from windowsills, bureaus, and end tables, and swigging down the dregs.

At the funeral home, there were 40 or 50 people assembled in an airless, rectangular room with chairs and couches along the walls. On a coffee table, there was a copy of *Vieux Carré*, by Tennessee Williams, as well as *The Bar Bizarre*, a small-press publication by Dakin highlighting his career as an attorney. Dakin was holding court, talking gregariously and shaking hands with old friends. He was wearing a



Tennessee Williams several months before his death.

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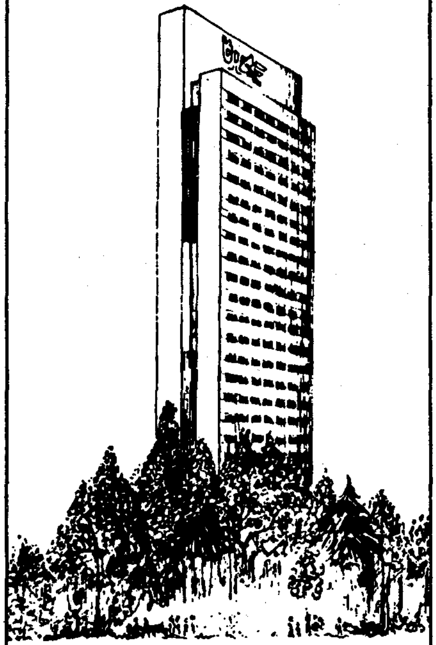

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"...The year was underscored by a feeling on both our parts that death was closing in..."

pea-green leather jumpsuit that zipped up the front. He came over and shook my hand.

Maria St. Just arrived. She entered the room with the bearing of a principal player. Heads turned. She was obviously grief-stricken but refused to cry. Maria took the Catholic priest aside and requested that a Russian Orthodox cross be put on Tennessee's chest. He quickly agreed. Saying no to Maria was not a possibility.

I had been standing alone, feeling out of place. Maria took me by the arm and said, "Stick with me." About then, Kate Moldawer silenced the room with her deep Texas drawl. "I want to tell everybody, you can pay your respects. You can say good-bye. But I want to tell you, Tom looks terrible, so you should be prepared for this." People began approaching the casket to pay their last respects. It had been Dakin's decision to leave the casket open in St. Louis. I sat down in a corner. I didn't want to remember Tennessee that way.

The following morning I drove with Maria and her daughter to the St. Louis Cathedral for the requiem mass. On the backseat of the limousine there were several bouquets of yellow roses to place on the coffin at the cemetery, and Maria was pinning cards on each of them. One was from Rose. I had been thinking about her; Tennessee's two stories about Rose had been the impetus for our collaboration on the screenplay. When I had asked Jane at the funeral home if Rose had been told about her brother's death, she said that Rose had been informed but had tried to brush the event aside. To the best of anyone's knowledge, Rose hadn't believed in death for years.

TV cameras were moving on the steps of the cathedral. Inside, the church was packed. I was sitting with Maria and her daughter in the second row, and Dakin was in front of us. The congregation began to sing. The pallbearers brought the casket down the center aisle and set it near us. The coffin was draped in cool-white silk. The priest walked past wearing green robes. Behind me I could feel the rustling and heavy weight of mourners. I was crying.

After the mass, I drove with Maria to Calvary Cemetery. The rain was falling heavily, and I remember Maria saying to no one in particular, "I hope they don't bury him close to his mother—he hated that woman." At the cemetery, the forsythia was just beginning to bloom, and the grass was a lush green. From the limousine, it was a muddy walk to a tent that had been set up because of the rain. There were a handful of chairs. Maria sat while I stood. The pallbearers carried the coffin into the tent, and something was said. I was holding Rose's bouquet of flowers. I was expecting that when it was time Maria would take the roses to Tennessee, but instead she told me to do it. I placed the yellow flowers on the coffin and touched a corner of it with my finger.

WHEN I WAS A BOY, I didn't trust the theatricality of the stage. The people who were drawn to it, I felt, were narcissistic and exhibitionistic. But when I was seventeen, I read *The Glass Menagerie,* and the theater came alive for me. *The Glass Menagerie* is a story about a troubled family and a young woman who is trying to find a place in the world—I identified with it. The play laid to rest a lot of my misgivings about the theater, and may have, in some measure, shaped my future. Subsequently, I went on to Yale's School of Art and Architecture, where I studied filmmaking.

I'd had several successes with short films, but I wanted to make a feature. When I found I couldn't compete financially with the major studios for the rights to novels, I turned to short stories. I read over 1,000 of them before I found the two I wanted: "Completed" and "The Resemblance Between a Violin Case and a Coffin"—both by Tennessee Williams. After six months of trying to purchase the rights to the two stories my hopes were growing thin. Then, o the morning of February 13, 1982, I go a phone call. It was Tennessee Williams "What's this about a film?" he asked.

Thus began a collaboration that wa to last until Williams's death. W worked together in New York, Key Wes London, Rome, Sicily, and Williams town, Massachusetts. It was an intens and difficult period for Williams, and a times our work was done as if we wer on the run—in airplanes and cars, i hotel rooms and restaurants. The yea was underscored by an unmistakabl feeling on both our parts that death wa closing in. Although for the first sever months Williams was able to transcen this sense of doom with periods of gen ine happiness, he seemed uncannily know where he was headed.

I met Tennessee for the first time February 15, in the lounge of the Pi House, a weathered-wood-and-glass h tel perched at the edge of Key We Harbor and the Gulf of Mexico. I ha been invited to Key West by a ma whom many considered to be America greatest playwright; he wanted to d cuss the project in person. I was sitti in a rattan peacock chair nervously rehearsing my prepared speech. A door opened and Tennessee Williams swept through, laughing. "I'm here to meet a Mr. Hoffman," he announced. He was known there—a personage—and he was ebullient, turned on, aware that he was being noticed.

He wore a Panama hat, a sport jacket, an embroidered Key West shirt open at the chest, and white shoes. His face, beneath his beard and his outsize, thick-rimmed glasses, was tanned and fleshy. He was much shorter than I had imagined. We were led to his table, in a quiet corner of the room. Williams made a point of seating me on his right. "I've had cataracts," he explained. "I see better out of my right eye."

"Mr. Williams, you don't know how glad I am that you called me," I said, touching him on the arm. "I feel very strongly about this material."

"Call me Tom," he said expansively. "Everybody calls me Tom."

We ordered broiled fish and a bottle of wine. I began talking about the movie I wanted to make. "I think the two stories together will make a good screenplay," I said, adding that I was particularly drawn to the character of the shy, eccentric girl who appears in both of his stories.

At once his face softened. "Yes," he said, "it's the same girl, drawn from my sister, Rose." It seemed that I had pushed an important button. Then Williams took off his glasses and fixed me with a wide-eyed stare, a look somewhere between that of Svengali and Garbo. He blushed and sighed.

"Baby, you know you have a very sensitive face," he said.

I shifted uncomfortably in my seat.

Williams looked away. I tried to bring the conversation back to his stories, but he was someplace else.

"I've been sleeping a lot," he said. "I've been falling into this deep sleep."

We agreed to meet the next evening. He said he would like to think more about my proposal, but I had the feeling he would go for it.

After dinner the next night, during which we reached a gentleman's agreement to go ahead with our collaboration, Williams suggested we return to his home for a swim. I accepted with some apprehension. His home was a modest white clapboard two-story house with red shutters, a columned portico, and an encircling white picket fence. The grounds on the small compound were lush and overgrown with hibiscus, and dozens of small brown lizards slithered on the flagstones. In addiion to the main house, the Williams ompound contained three outbuildngs: a gazebo, a small guest cottage with wo bunks, and Tennessee's one-room tudio.

After I changed into my trunks in the

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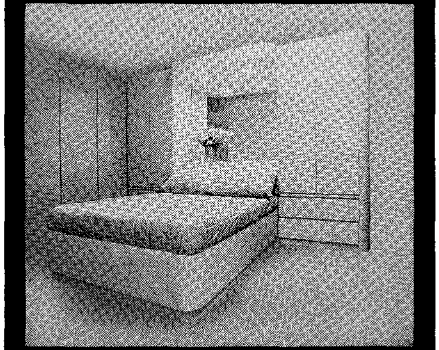

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> "...'I don't like to spend much time in Key West,' Tennessee said. 'I'm hated here'..."

upstairs bedroom, I walked through the glass doors onto the patio, which was pungent with the smells of turpentine, oil paint, and the close night air. On a marble table were tubes of color, a palette, brushes, and an abstract painting Williams was working on. Juanita, his large green parrot, sat on her perch, squawking. On my left there was the gazebo, ringed with hibiscus, that the author Jane Bowles had designed for him years before. The pool itself was shaded by towering palms. Everywhere there were moving shadows.

In the center of the pool, a small man in a white bathing cap was swimming slow laps. As I appraised the scene, his bulldog, Cornelius, rolled over onto his back with a groan and writhed on the flagstones. I dived into the pool and found myself swimming laps in the opposite direction to Williams. The pool was lit from above and below with colored floodlights. It was like swimming on a movie set. I couldn't keep pace with him and was soon panting at one end. He came up alongside.

"I think you've got the right idea," I said nervously. "It's very relaxing down here." I felt naked and ill at ease, standing in the warm water next to Tennessee Williams.

"I don't like to spend much time in Key West," he said. "I'm hated here. I'm surrounded by people who want money. All they want me for is money."

"The people around you are probably intimidated by you," I suggested.

"Why would anyone be intimidated by me? I'm the most insecure person in the world."

Williams reached out and touched me on the chest. "I'm an old man," he said. "I don't have sex much anymore. I just like to have someone to hold."

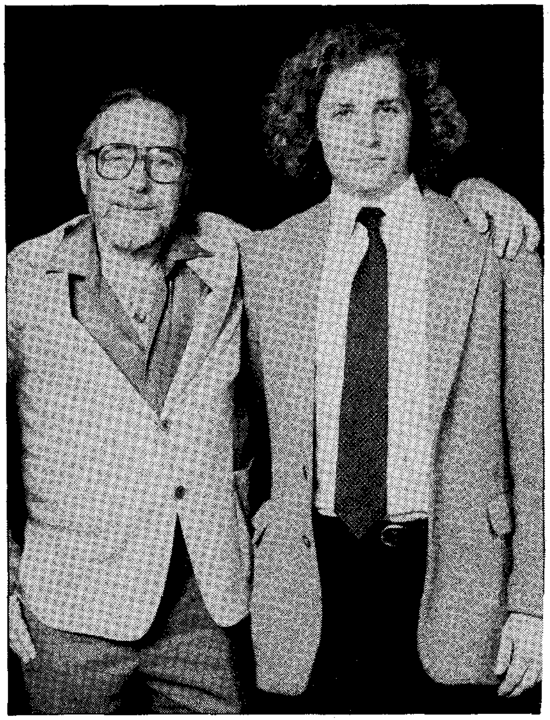
I was trembling. I couldn't think of a response that wasn't stiff or idiotic. I didn't want to hurt him.

"You don't like me touching you?" he asked, withdrawing his hand. "Are you heterosexual?"

When I nodded, Williams gathered himself and became very correct. I thought he was going to send me packing. For nearly a year, I had hoped to write a movie with him, and now it was ending absurdly in this gaudily lit swimming pool beneath the swaying palms.

"I don't have much time," he said briskly. "I'm working day and night. I don't expect to live to see 1983."

He recollected that Pat Lawford had arranged a celebration for him at Avery Fisher Hall in December. A number of actors from Broadway and Hollywood had agreed to perform scenes from his plays. Two days before the event, however, it had to be canceled because they weren't able to sell enough tickets to make expenses. Obviously, this had caused him great pain. There was talk of holding it the next year. "But I don't think I'll make it that far," he said At the time, Williams, who was nearl 71, seemed to be strong. He had jus outdistanced me in the pool. It was confusing and distressing moment.



Collaboration: *Williams with Peter Hoffman.*

OUR WORK BEGAN IN EARNES in late June 1982. William had asked me to prepare treatment of the screenpla which I did that spring. O June 24, I delivered the treatment *Ladies' Choice* to him in Williamstow Massachusetts, where he was supervi ing the Williamstown Theatre Festival retrospective of his work, *Tennessee W liams: A Celebration.* I was asked by Jol Uecker, Tennessee's assistant, to con to the playwright's room at the William town Inn. Soon after I arrived, Tenne see emerged from his bathroom in burgundy robe. He began reading t first scene, sat down on the bed, a announced, to my relief, that he liked Set in the Mississippi Delta, *Ladi Choice* is about a brother and sister w fall in love with the same boy. The sister, Rosemary, is painfully lacking in social graces. Her brother, Todd, is awkwardly coming to terms with his nascent homosexuality.

Tennessee immediately suggested that he himself should handle the elements of homosexuality in the screenplay. "I think it's repulsive to you," he said in his disarmingly frank manner. He added that in the course of bringing *Cat on a Hot Tin Roof* to Broadway, Elia Kazan, whom Tennessee otherwise greatly admired, had insisted he rewrite the third act, with Brick returning to the arms of Maggie despite his homosexuality. Tennessee said it was a decision he deeply regretted and one that had ruined him as a writer.

Later that evening, we ate at the nearby British Maid amid a clientele of proper New Englanders. Suddenly the voices of the characters in *Ladies' Choice* began to bubble out of Tennessee. He assumed the hysterical, bitchy voice of Miss Sally, the mother of Todd and Rosemary, and a character who is based on Tennessee's own mother. Heads turned in far corners of the room. It was embarrassing and thrilling. He drank wine, rolled his eyes, and made the extravagant gestures of a faded southern belle, indifferent to the baffled looks of those around us. During our best working dinners, his food went uneaten.

Soon after the festival, I joined Tennessee in Key West, where we worked until July 17. Early on, he had made it clear he now needed to work with a collaborator, since he no longer had the energy to work alone. Tennessee would often wake from insomnia at 3 A.M. The night before, someone—myself, Uecker, or Leoncia McGee, Tennessee's housekeeper—would have set up a Mr. Coffee machine for him so he could pad into the kitchen and make himself a cup in the early morning hours. He would work until seven, then fall asleep until noon. At lunch (I'd been up since seven, had already eaten, and had been working), he'd hand me the scenes he'd done before dawn, and we'd talk them through.

We usually went out for dinner. We would sometimes sketch scenes in chic waterfront restaurants, scribbling away madly on napkins. Other times we worked on his patio table surrounded by the clutter of brushes, paint, and turpentine. One afternoon, out on his patio, we were working with the character of Rosemary, who doesn't get her period until late in her adolescence. (The bleedng is heavy, and the experience is terrifying for her.) In the middle of our discussion, Tennessee's voice grew quiet: "My mother had me circumcised when I was eight. It hurt for days, and I thought was bleeding to death." I asked him why she had done this. "I was sick," he aid. "I was in bed for six months with a bad heart. And, I don't know, I guess she thought it was a good time to have everything done at once."

I was astonished that his mother had done this to him. I commented on the way he drew from his family experience. "It's taken too much out of me," he said, "and I'm not sure it was worth it." After a moment of reflection, he added, "As sad as it is that there won't be a continuation of the Williams line, maybe it's a good thing. There's been so much madness in the family."

As our work progressed, our intimacy grew. In many ways, I felt, he was looking for friendship—and may even, despite his occasional overtures, have been relieved that sex was not a part of it. He was gentle and very supportive about my work.

DURING THE TIME I KNEW HIM, Tennessee would often decide, quixotically, to head for some exotic and distant place—although later he might become distracted or exhausted and cut short the trip as quickly as he had conceived it. When things became desperate for him, near the end, there was an element about these trips of dodging the bullet. On July 17, Tennessee decided it was time to go to Europe.

He said he wanted to travel to Taormina, Sicily, to work on a play, *The Lingering Hour*, which is set there. Four days later, Tennessee, Jane Smith—who had been planning this trip with him and who had been more or less waiting for him to make up his mind to go—and I flew to London.

The reason for our three-day stopover in London before heading to Taormina became immediately apparent as soon as I joined Tennessee and Jane in his spacious suite at the Berkeley Hotel. When I arrived in his room, the Chablis was already uncorked and Maria St. Just was doing what she does best—taking charge. As the three of us sat in his suite unwinding from the flight, Maria orchestrated our stay: We would dine with her the next night, she said, and she would see to Tennessee's shopping needs after he had rested.

Tennessee slept through most of London, waking, however, at 3 A.M. and writing until 7. At noon, he'd give me scenes typed on Berkeley Hotel stationery. We dined on Scotch salmon at Maria's townhouse the next night, and the following day Maria shepherded Tennessee through London, arranging meetings with producers, buying him a typewriter at Harrods, and fetching him a new pair of eyeglasses.

After three days in London, Tennessee, Jane, and I flew to Catania, Sicily, where we rented a car for the drive to Taormina. He was eager to get to the seaside resort. Frank Merlo, the great love of his life, a man who died in 1962, had been of Sicilian background. The

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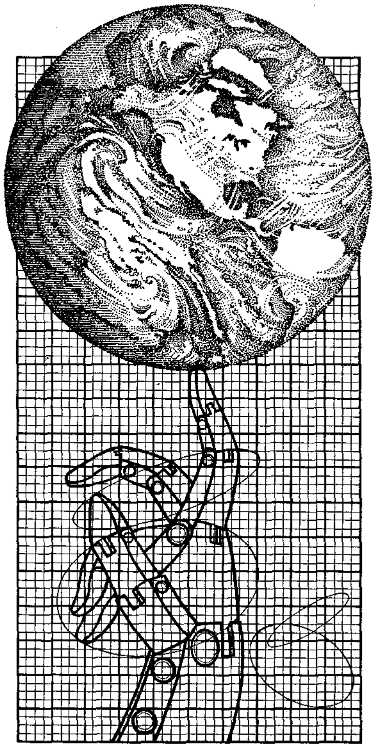

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"...Williams sometimes talked of his sister, Rose, as if she were still a teenager..."

village was a special magnet for him and was full of good feelings. He thought the open faces and the bodies of the young Sicilians beautiful, and he loved to swim in the clear water of the Mediterranean. The village, a potpourri of foreign influences, had long had a homosexual community.

Tennessee took a suite with a balcony at the sprawling San Domenico Palace Hotel, a former convent resurrected as a luxury hotel. Verdant garden cloisters and a maze of echoing hallways adorned with paintings of saints gave the hotel an air of serenity. Jane and I had rooms near his, and it was understood that we were more or less on call for him.

In Taormina, I would wake at seven, breakfast in the restaurant, and write until noon. Jane would wake at ten and eat in her room. Tennessee, keeping to his usual rhythm, woke at three, wrote until six or seven, and slept until noon. At about 1 P.M. the three of us would gather to drive to the beach for lunch and a swim. The sun was intolerably hot, and often the walk from the parking lot to the beach café seemed to be too much for the two elderly people. At times, when Tennessee would stumble or falter, I had visions of a coronary or a stroke. Even in the water, he seemed to have lost a lot of his vigor. Once, when it appeared he had gone under, I started after him, but he recovered.

In the afternoon, Tennessee would return to the hotel for a nap and later perhaps go out on a shopping trip with Jane. One afternoon they bought clothes for Rose, and I remember one pretty flower-print blouse that he planned to take to her at the sanatorium in upstate New York where she lived. In the late 1930s, Rose had been "tragically becalmed by [a] prefrontal lobotomy," as Williams wrote in *Memoirs.*

Often it was as if, from her perch overlooking the Hudson River, Rose watched her brother and was with him throughout this European trip. But her presence was particularly vivid in Taormina. One evening we were sitting in a café along the *corso,* watching the river of people and singing old cabaret songs. Tennessee began to speak of his sister. Jane remembered a shopping trip with her along Fifth Avenue and the childlike way Rose had waved at the people on the street. Tennessee said, "Rose is a saint. You know, I'm not sure, but I think maybe she's Our Lady."

Developing the character of Rosemary was challenging for me and often emotionally restoring for Tennessee. The character, a delicate and beautiful creature who ultimately chooses to retire from life, is largely based on Rose as a young woman, before her nervous breakdown. For Tennessee, Rose was a source of delight as well as sadness. "My love for my sister is the purest thing in my life," he had written in a letter to me earlier. Sometimes Tennessee would talk about her as if she were still a teenager. Her decades of madness seemed to be more like a temporary—even whimsical—aberration than a tragic and permanent condition.

WE LEFT TAORMINA AFTER a row with the hotel management over Tennessee's early-morning typing. Tennessee was outraged, but his spirits lifted immediately when we arrived in Rome. The city was full of people and held many fond memories from his salad days. Years ago, he had kept an apartment with a "huge matrimonial bed" on the Via Aurora. He and Frank Merlo would join Anna Magnani for bacchanalian feasts and later drive around Rome, feeding the stray cats with leftovers. In a jubilant mood the first night we were there, he put on his mocha-colored djellaba and went out onto the Via Veneto pretending to be an Arab, poking me in the ribs with his elbow with delight at his disguise. Later, we sipped amaretto together at a café. He was as happy as I'd ever seen him.

For the most part, the Europe trip was a happy and productive time for Tennessee—but not always. On one of our plane flights, while he was drinking wine, he began to despair about his physical condition. He said he was running out of energy and it was increasingly difficult for him to work. He wondered if he would be able to get some speed, and asked if I knew how to administer a shot. When I told him that I didn't, he became more dispirited.

He ran the flat of his hand over his belly and made an expression of disgust. He said that he'd lost his looks—he was no longer attractive to anyone.

I tried to comfort him. "You look fine Nobody likes the way he looks."

Tennessee flushed and waved me aside. He drank another glass of wine and stared out the window. Then, with great urgency, he asked, "If I needed you, Peter, if I needed you to come into my room at night, could you do that?"

I felt put on the spot. I wondered i this was an elaborate seduction. Ther had been several occasions during ou times together when I would expres friendship and warmth and Tennesse would misinterpret my intentions, c pretend he had. But now he looked lik a frightened little kid at bedtime.

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"If you need something, just call or knock on my door," I told him.

He looked as if a weight had been lifted from him. He drank more wine and recalled, with great emotion, a vision of the Blessed Virgin he had had in a psychiatric ward of Barnes Hospital, in St. Louis, while he was under the influence of a drug. He began to speak in the pained, broken voice of Rosemary, praying to Our Lady: "Am I through with affliction?" In that moment, he had conceived the end of the screenplay.

Then, shifting the seat into a reclining position, he spread his handkerchief over his face, pressed his eyeglasses over this veil, and slept.

WE FLEW BACK TO NEW York on August 13. I began to organize the material Tennessee had contributed over the past two months. Late in September, I called him in Key West. He said he was feeling lonely, and asked me to come down. He picked me up at the airport, and I gave him a hug. He was different from any way I had ever seen him before—very withdrawn. In the car, he didn't say a word.

The scene back at the house was troubling. Tennessee went immediately to his bedroom and didn't emerge until dinner. It was a pattern he repeated daily. He holed up around the clock with wine and Seconal. Occasionally he'd come out and stare at the TV. He didn't really see it—he'd just stare. When he came out for meals, he hardly touched his plate or said a word. I kept asking him to work on the screenplay, hoping that work would raise his spirits, but for the most part I had little success.

One evening, Richard Zoerink, a friend of Tennessee's, called. He was leaving soon for his home in New Jersey and wanted to have dinner. Surprisingly, Tennessee agreed. I barbecued steaks for Richard and myself. Tennessee ate grits and hot dogs from a can.

During dinner, Tennessee looked bereft—a man without hope. At one point he said, "I don't know how much longer I can hold on. I want it to be over. I can't take it any longer."

Tennessee's state of mind had changed drastically in the six weeks he had been back from Europe. I learned from his friends that since his return he had suffered several painful disappointments.

Early in September, Tennessee had written me to say that he was setting off for Chicago to try to get some new one-acts produced. He also wrote that "a new 'secretary,' Sicilian and very like the Sicilian who stayed with me 14 years, is flying down to get me up there."

Tennessee took his plays to Chicago and showed them to several theaters. No one expressed interest, and Williams

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"...As soon as Tennessee finished the scene, he decided he must leave for the Orient..."

was crushed. With these latest rejections, he felt he had reached the end professionally.

At the same time that his work was turned down, the Sicilian man abandoned him. Helen MacDonald, a friend who used to sing old show tunes with Tennessee at the Sands, in Key West, said the Sicilian had taunted Tennessee, calling him an old man. MacDonald maintains that Williams was never the same again.

One morning, several days after I had arrived in Key West, he came out of his bedroom and asked if there was something in the screenplay that he could tackle. I suggested a scene that had been giving us difficulty. Tennessee wrote the scene beautifully, but no sooner had he finished than he decided he must leave immediately for the Orient. We flew to New York on October 1, shared a cab from La Guardia, and drifted into the city. The streets were hot and empty. "Do you have many friends?" he asked suddenly.

"Not too many," I said. "Do you?"

"No," he answered. Separately, we went to our apartments.

A few days later, I took him to his doctor for a brief physical. Predictably, by then he had forgotten about the Orient. When Tennessee came out of the examination room, he said cryptically that the doctor had told him it was a miracle he was still alive. Tennessee then returned to Key West.

NOVEMBER WAS A DISASTROUS month for Tennessee. While he had been out of town, his dog had run away, and his cat subsequently went into mourning, lying in the mud in front of the house for days. Eventually the cat, too, ran away. The dog and cat both gone, a raccoon got into the parrot's cage and ate her. Her brightly colored feathers were strewn all over the patio. According to Leoncia, Tennessee just completely gave up. He stayed in his room and wouldn't eat. The owner of the Pier House sent him food, but it remained untouched.

On Christmas Eve, Kate Moldawer and Gary Tucker, a director, concerned that they hadn't seen Tennessee for days, called at the house. They discovered him collapsed on the floor, wrapped in a sheet. There were empty wine and pill bottles beside him on the floor. They called the police and took him to the hospital. He was admitted under a false name. He was seriously dehydrated, and if it hadn't been for Tucker and Moldawer, he probably would have died. Several days later, still weak and depressed, Tennessee left the hospital in the middle of the night and went home.

Jane Smith, having learned of Tennessee's collapse, flew to Key West and realized that he couldn't remain there alone. Jane brought Tennessee back to her New York apartment so that he could collect himself. Before making the trip north, Tennessee said to Leoncia, "Lee, I don't know if I'll ever see you again."

Tennessee stayed with Jane for the first week of January. I spoke with both of them several times on the phone. I was frantic and a little confused. Tennessee was clearly in trouble. I was also worried about the future of our screenplay, but I felt uncomfortable about pressing him to work. Soon after, Tennessee and John Uecker left for Charleston, South Carolina, and then went on to Williams's New Orleans apartment. By this time, Tennessee was nearly incapacitated. Alone in his room sixteen, eighteen, twenty hours a day, he refused all calls from even his closest friends.

During this period Leoncia called Tennessee from Key West and reported that there had been a break-in at his house. Someone had jimmied the lock on a walk-in closet in which he stored many of his manuscripts. Greatly agitated, Tennessee flew to Key West. Fortunately, he discovered that nothing was taken. I called the Key West house the one day he was there, and we talked about the work still to be done on the screenplay. The date was January 19. It was the last time I ever spoke to him.

After Tennessee returned to New Orleans, Maria called repeatedly from London. Tennessee stayed in his room and let Uecker answer for him. But Maria persisted until Tennessee finally spoke to her. By the time he got off the phone he'd decided to leave immediately fo London—despite the fact that he hac spent much of the past month on hi back. "If I don't go now," he tolc Uecker, "I'll never get out of here alive.' He flew to New York and then went o to London.

He did not stay there long. Soon afte arriving at Maria's, Tennessee insiste on going to Italy alone. Perhaps h hoped that it would be the tonic it ha been for him as a younger man.

I was upset when I learned that he ha left for Europe. I couldn't imagine ho he could manage in such a weakene state. Uecker explained that he himse hadn't been able to accompany Tenne see. We discussed the possibility of m traveling to Europe to bring Tennesse back if it became necessary.

Upon his return, Tennessee describe

his trip as "a nightmare," and said he was "lucky to have gotten home alive." At one point, in Taormina, Tennessee was getting out of a taxi when he noticed his wallet had fallen out of his pocket onto the backseat. Unfortunately, the driver noticed it, too, and sped off. Tennessee lost his money, traveler's checks, and credit cards. He had to call his attorney for help.

IN MID-FEBRUARY, TENNESSEE RETURNED to New York and checked into the Elysée. He was in a state of exhaustion. Shortly thereafter, he called Uecker and asked him to move into an adjacent suite.

At the Elysée, Tennessee slept virtually day and night, emerging only for dinner. He spoke frequently about Audrey Wood, his former agent, who had been in a coma for some time. He said repeatedly that he didn't want to go like Audrey—all tied up to machines.

On Tuesday, February 22, Tennessee called Jane Smith and made arrangements to have dinner that night. He also arranged a meeting with his current agent, Luis Sanjurjo, to take place at the Elysée. The purpose of the meeting, said Tennessee, was to put his affairs in order.

At dinner with Jane that night, Tennessee said, "Well, Jane, I've faced the facts." Tennessee seemed to be telling those closest to him that his death was imminent.

He slept soundly that night. When Jane went to the hotel midday Wednesday to meet him, she discovered he was still asleep. She and Uecker spent most of the day waiting for him to wake up. Growing alarmed, Uecker telephoned Tennessee's doctor. He suggested that Uecker call him if Tennessee's condition worsened. When it was well past dinnertime, Uecker and Jane woke Tennessee. He told them he did not wish to go out, and urged them to dine by themselves.

Much of the time at the Elysée, Tennessee refused to allow Uecker in the room with him. Uecker acquiesced, fearful that the least provocation would prompt Tennessee to lock him out. But on Thursday, with mounting anxiety, he spent hours listening at the door. He knew Tennessee had sleeping pills in the room. He was familiar with the sound of Tennessee's breathing when he was on Seconal, and it sounded normal to him. Before falling asleep that night, Uecker heard Tennessee moving about in the room and saw light under the door.

On the morning of the twenty-fifth, Uecker entered the room and found Tennessee on the floor beside the bed. An empty bottle of wine and several types of medication were found in the room. It was later determined that Tennessee had choked on a plastic medicine-bottle cap. He died of asphyxia. ■

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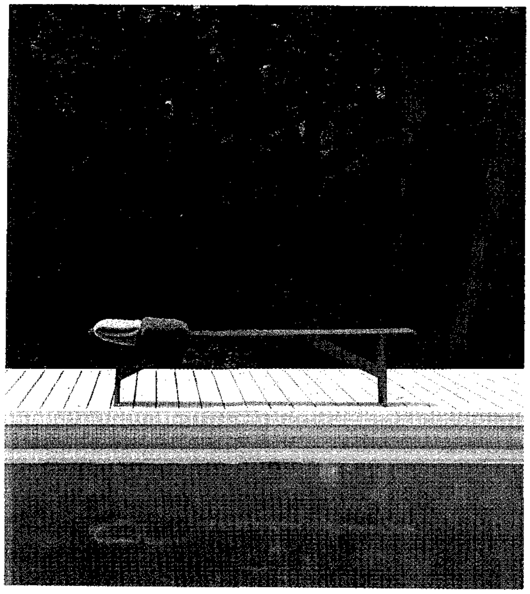
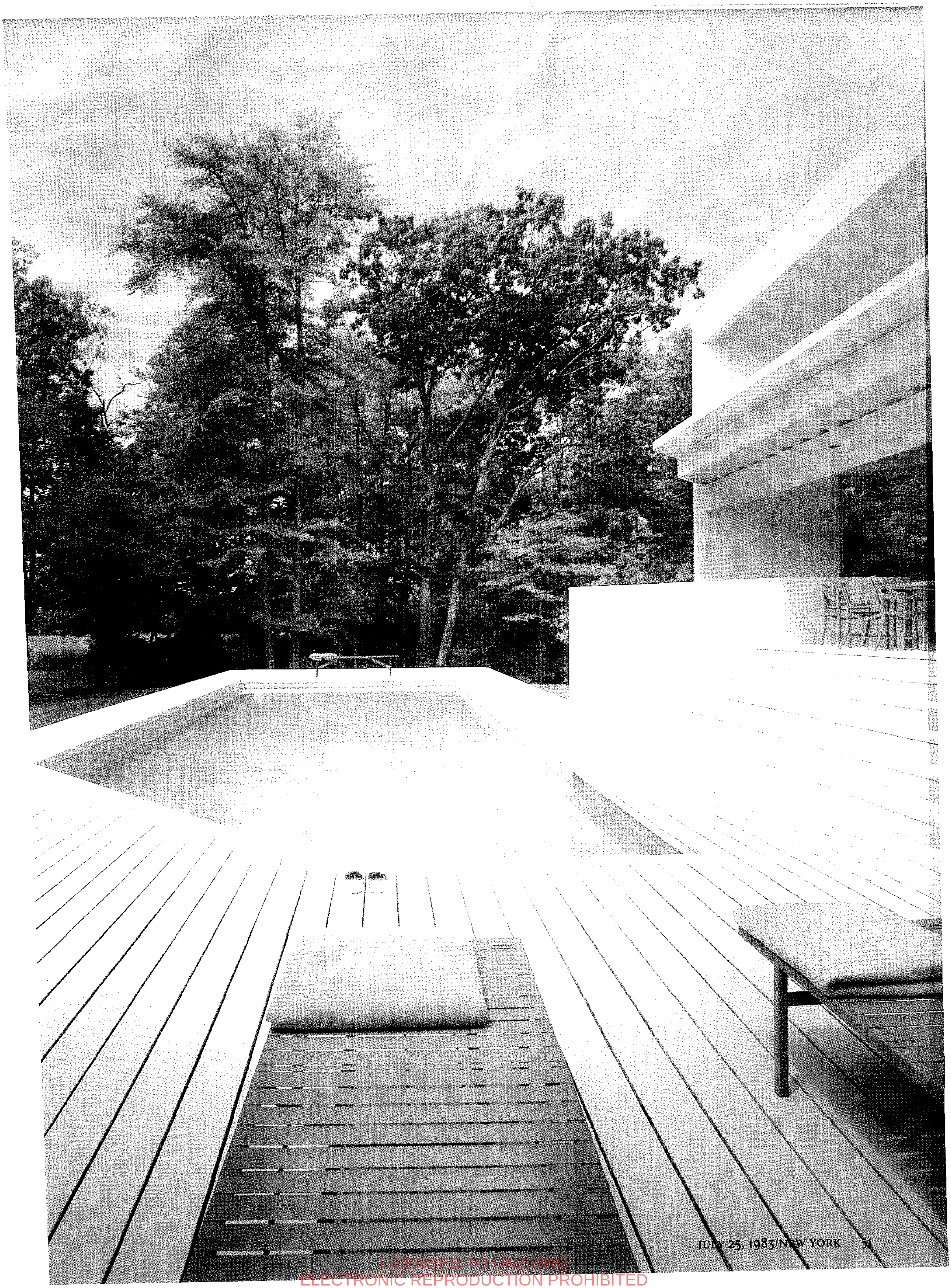
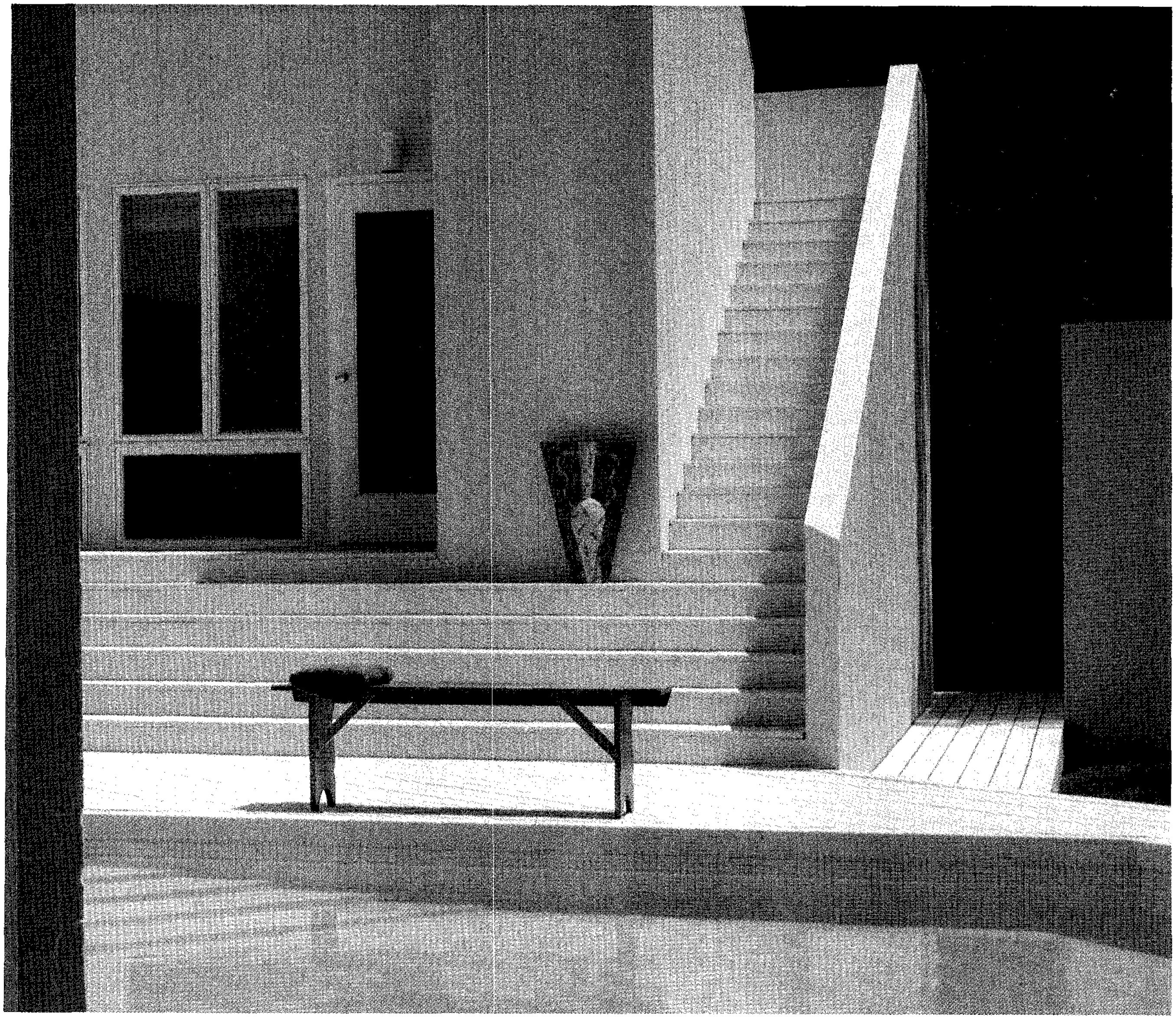


By Anna Wintour
Photographed by Oberto Gili

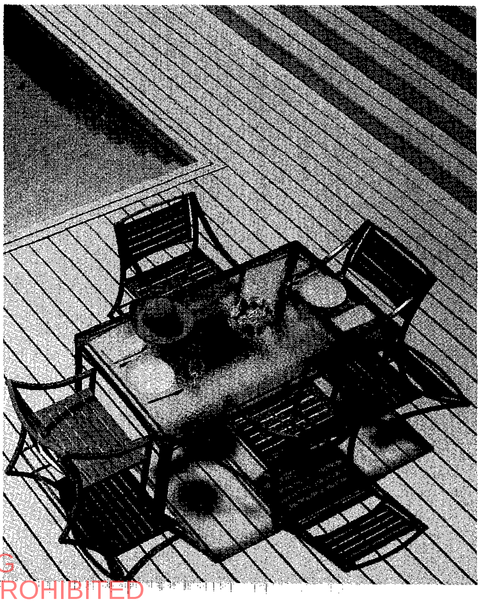
A summer house of rough-sawed cedar boards would seem to be a simple enough notion. But paint those boards a delicate peach, build the house around a large swimming pool, and set everything on a wooded lot surrounded by two large nature preserves in East Hampton and the simple takes on overtones of extravagance.

Architect Don Chapell designed the house to wrap around the central pool in a U shape, protected on the open side by a dense stand of mature trees. While the sun always warms the



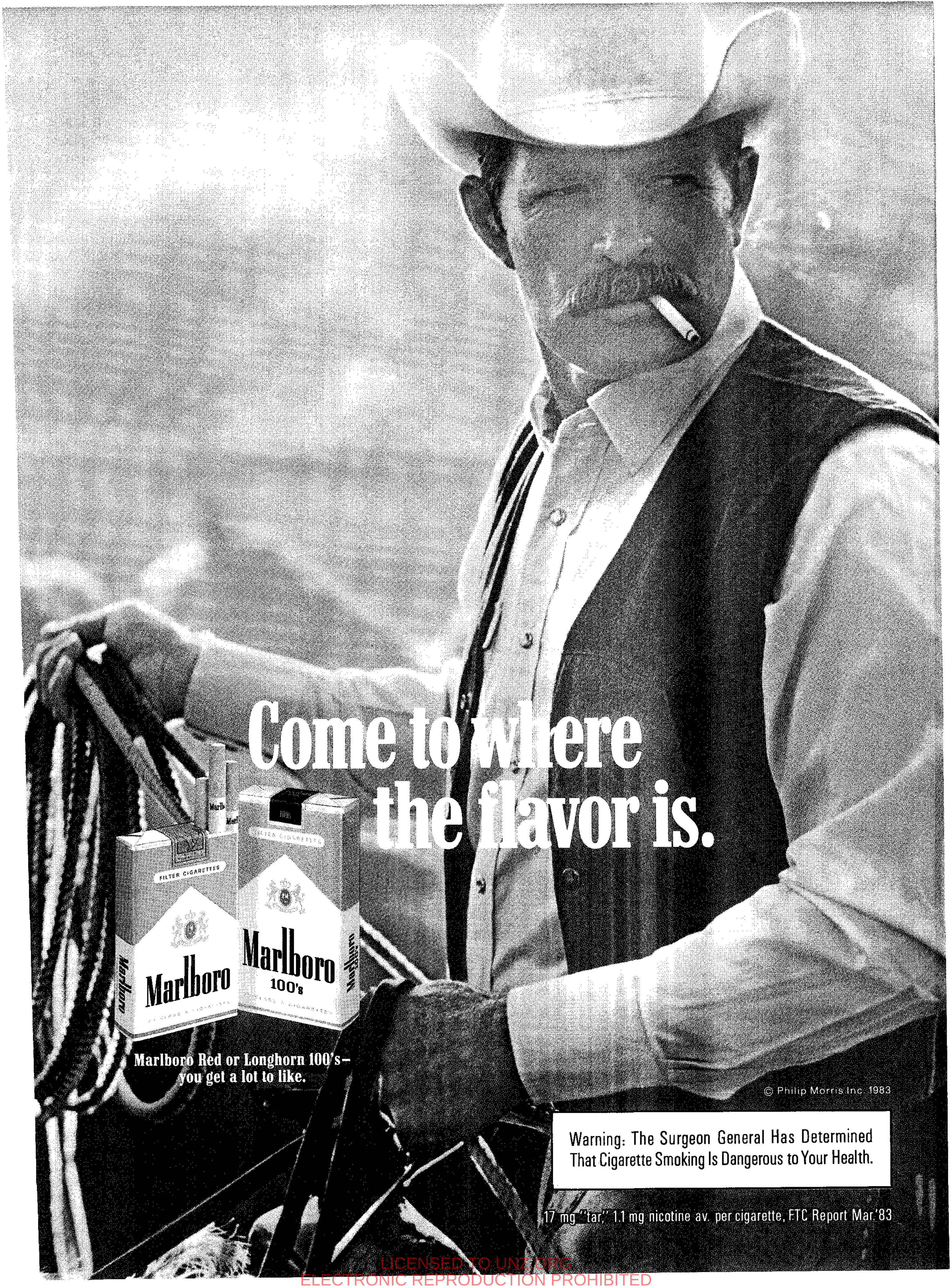


pool, its light travels from room to room during a summer's day. The house rises gradually from the deck, forming an amphitheater, with steps leading to living and sleeping levels. The owners have fulfilled Chapell's dream of outdoor living: They have left the interior very simply furnished, focusing all attention on the outdoors.



Outdoor furniture is by Brown Jordan (available through designers). The wooden bench is from Thos. K. Woodard, 835 Madison Avenue, near 69th Street. Fieldcrest towels from Macy's. The terra-cotta Vase on Vase, *by Andrea Gill, is from the Elements Gallery, 90 Hudson Street.* ■

Design associate: Jacques Dehornois.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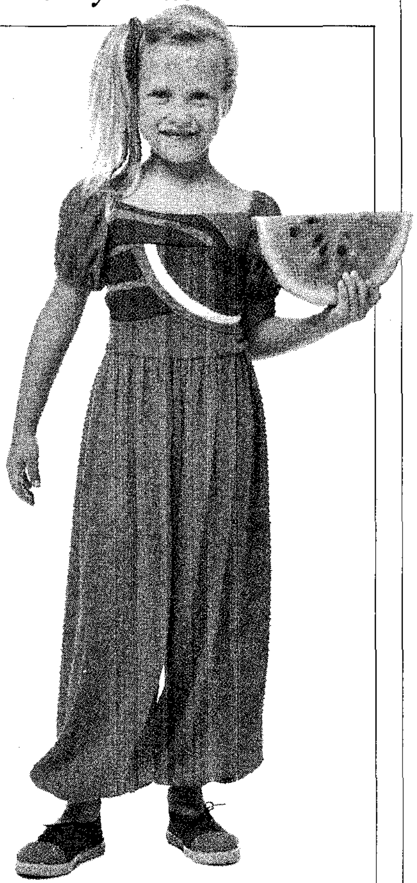
BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

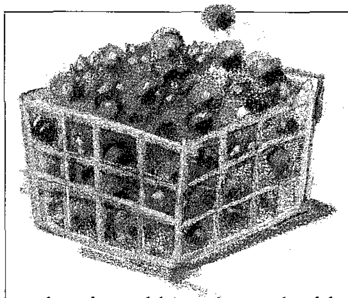
By Nancy McKeon and Corky Pollan



Top-Seeded

Watermelons are in season, and so are these cotton-knit jumpsuits by Bodyscapes. The hand-pieced bodices feature a range of sunny patterns. The colorful canvas shoes, from Italy, are $20.

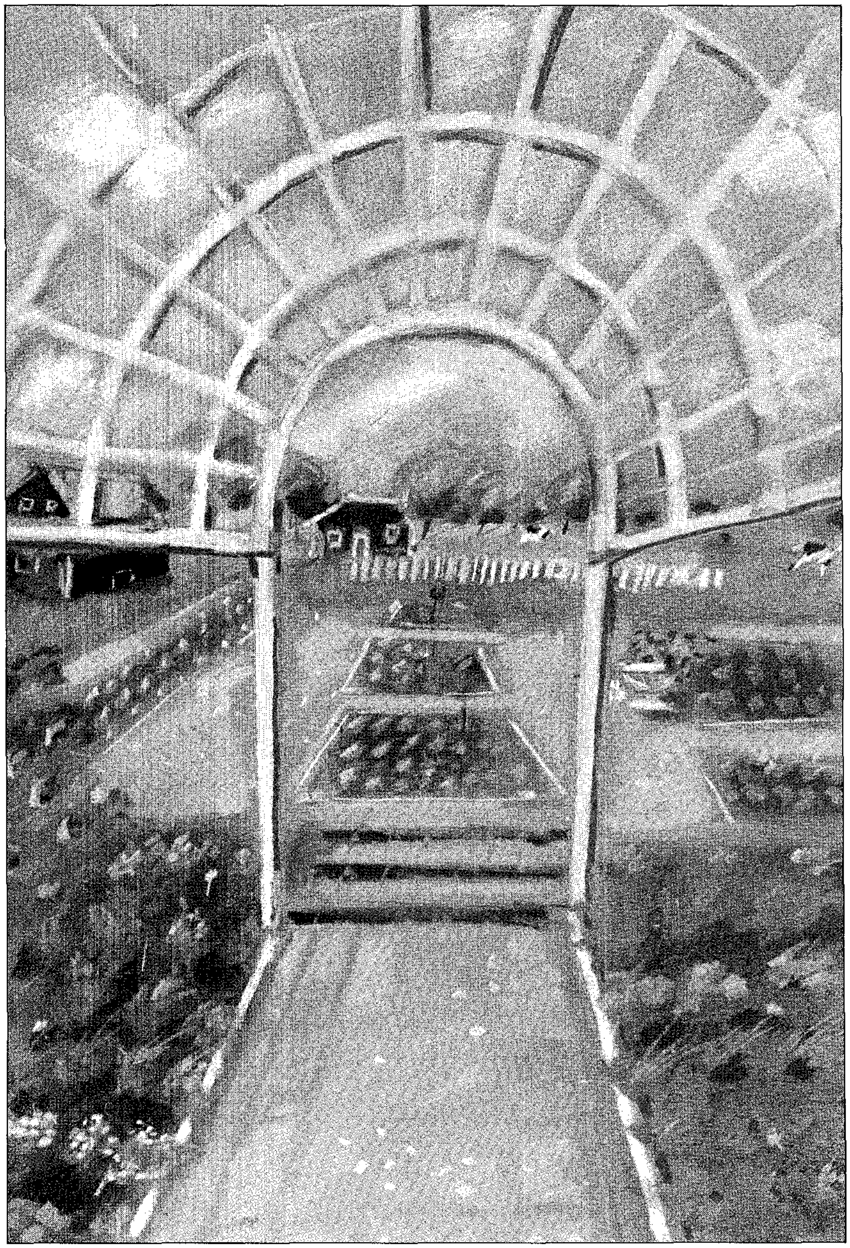
KNITS/*Sizes 7 to 14, $75, Pinch Penny Pick-a-Pocket (1242 Madison Avenue, near 89th Street, 831-3819), and sizes 4 to 8, $70, Judy Corman's (Main Street, Bridgehampton, 516-537-3554)*
SHOES/*Santini e Dominici/697 Madison Avenue, near 62nd Street/838-1835*



Season to Taste

We went to the Greig Farm in May, and as we walked through seven acres of asparagus there was no sound but the snap of each tender stalk as we added it to our bucket. We ate them raw and steamed, then made quiche and cold soup. We went back in June and were surrounded by 35 acres of strawberries, their sweet scent luring us to eat almost as many as we picked. We made shortbread biscuits and added cream and were very happy. This month we're going back for the blueberry harvest, spurred by visions of pies and cobblers. Late August through September will bring raspberries and more cause for celebration. Norman and Sandy Greig have expanded the farm, begun 41 years ago by Norm's parents. Now Sandy has created formal herb gardens to be walked through (a cook's garden, a medicinal garden, a dyer's garden), and the tearoom (serving herbal teas, of course) features herb and potpourri lectures all year round. Two hours from Manhattan, the Greigs' farm can provide an entire day's entertainment for city dwellers.

GREIG FARM/*Pitcher Lane (off Route 9), Red Hook, New York/ (914)758-1911*
Blueberry picking: 8 to 11 a.m., except Sundays



Photograph by Aaron Rezny. Model: Jen Ellen Novotny, of Funnyface/Brats. Illustrations by Cathy Barancik

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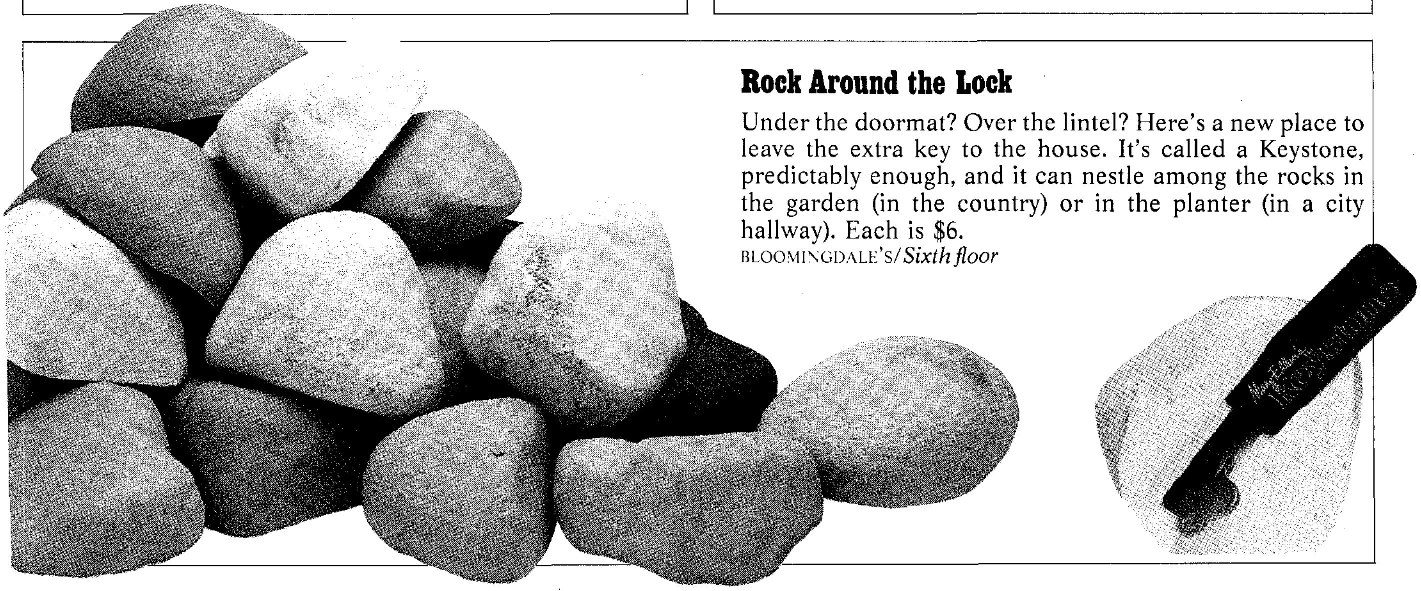
Slim Pickings

Diets don't usually interest us, especially diets that require ingesting nothing but liquids. Chewing, that's what we're interested in. And that's what Genesis International's new weight-management program promises. In addition to a protein drink and a chewy protein bar, there are real main dishes, like chicken cacciatore and pasta-and-beef. Yes, the portions are teeny, but each is 200 calories or less. And, best of all, these space-age wonders (thanks to NASA technology) need no refrigeration and are cooked by boiling in the pouch for five minutes. We wouldn't dream of recommending *any* diet to *anyone,* but for convenience these "retort" packages of low-calorie meals, available through local distributors, can't be beat.
GENESIS INTERNATIONAL/*Call Steve Geller (751-5253); for other distributors, call (213) 479-8581*

The Grill of It All

About this time every summer, those outdoor barbecues we longed for all winter have become, well, just a little bit boring. Chicken? Not again. Hamburgers? Absolutely not. Even fresh bluefish has lost its allure. The Nevada Meat Market proposes a deliciously different alternative: wursts. "The Best of the Wurst," in fact. Packed in a jaunty red-white-and-blue picnic lapcloth are two and a half pounds of wurst—knackwurst, bratwurst, weisswurst, bauernwurst, and kolbascy—and a jar of spicy mustard. The meats reach a hearty perfection when grilled over charcoal, and each $14 package can feed six hungry people. The Best of the Wurst is available through the end of August—but hurry, so your grateful weekend host has time to invite you again.
NEVADA MEAT MARKET/*2012 Broadway, near 68th Street / 362-0443*

Nevada Meat Market
The Best of the Wurst



Rock Around the Lock

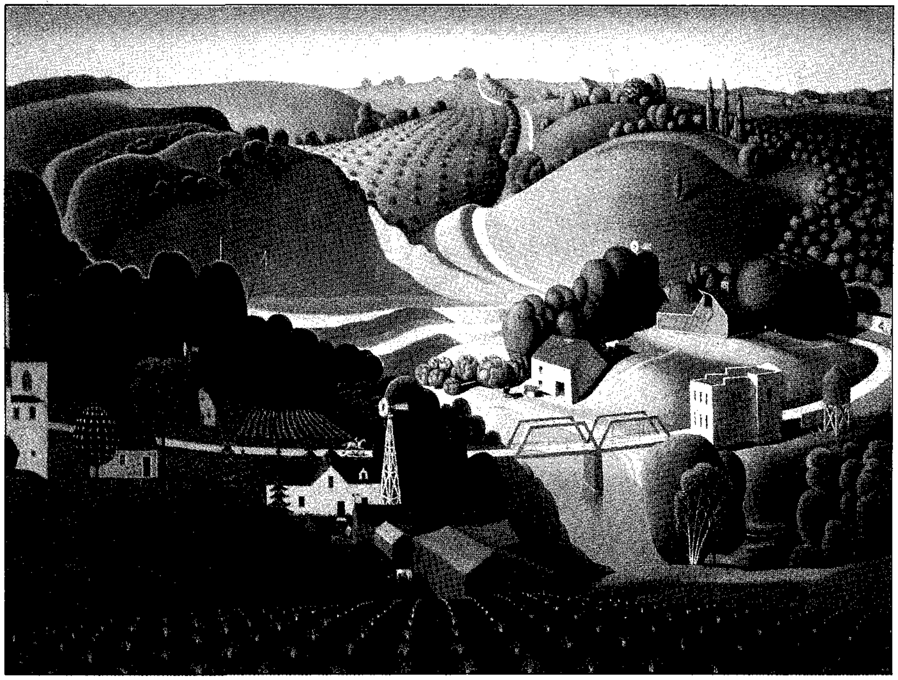
Under the doormat? Over the lintel? Here's a new place to leave the extra key to the house. It's called a Keystone, predictably enough, and it can nestle among the rocks in the garden (in the country) or in the planter (in a city hallway). Each is $6.
BLOOMINGDALE'S/*Sixth floor*

Photographs: top and bottom, Aaron Rezny; right, Michael Watson.

Art/Kay Larson

AMERICAN MYTHIC

"...The imagery of Grant Wood's art grew out of a vast and almost undocumented part of the American experience..."



Earth in the blood: *Wood's* Stone City, *at the Whitney Museum.*

AMERICANS HAVE HAD A HARD TIME BElieving that there is such a thing as an American culture. As soon as we left the farm after the Depression, we turned back to Europe—to its urban identity, its city manners, and its citified modernist art. One of the casualties was **Grant Wood,** whose "regionalist vision" is now reassembled at the Whitney Museum after more than four decades of neglect. In spite of his many faults, Wood has not deserved his fate.

This son of farmers found brief fame in the 1930s, painting the Iowa hills around Cedar Rapids and the town of Anamosa, his birthplace. And he anchored himself permanently in popular culture with his archetypal portrait, *American Gothic*—the old man with wrath in his eye and a trace of manure on his overalls, the woman with the flinching gaze. But Wood's place in American art—that is, in an American art defined by its relation to modernism—remains precarious and painful. His misfortune was, and is, to be "widely known but narrowly understood," in the words of Stanford art historian Wanda Corn, who curated the current show. When the Depression began to ease, Wood was there to remind us of what we preferred to forget: that we are a nation born of immigrants and farmers whose wealth grew from our ability not to mimic European manners but to feed ourselves from American soil.

Corn argues that to muster sympathy for Wood one must have a bit of earth in one's blood. Judging from critics' reactions to this show, she appears to be right. Robert Hughes, the displaced Australian, was kind; John Ashbery, the consummate urbanist, was harsher. As it happens, I was born in Cedar Rapids and spent all the summers of my childhood with my grandparents in Anamosa. The Wapsipinicon River, which winds through Wood's painting *Stone City,* was my earliest fishing ground. I didn't miss rural life when I finally left it. But my youthful experience allows me to know what those who haven't grown up in the Midwest cannot: that Wood's best paintings contain surprisingly accurate passages of description.

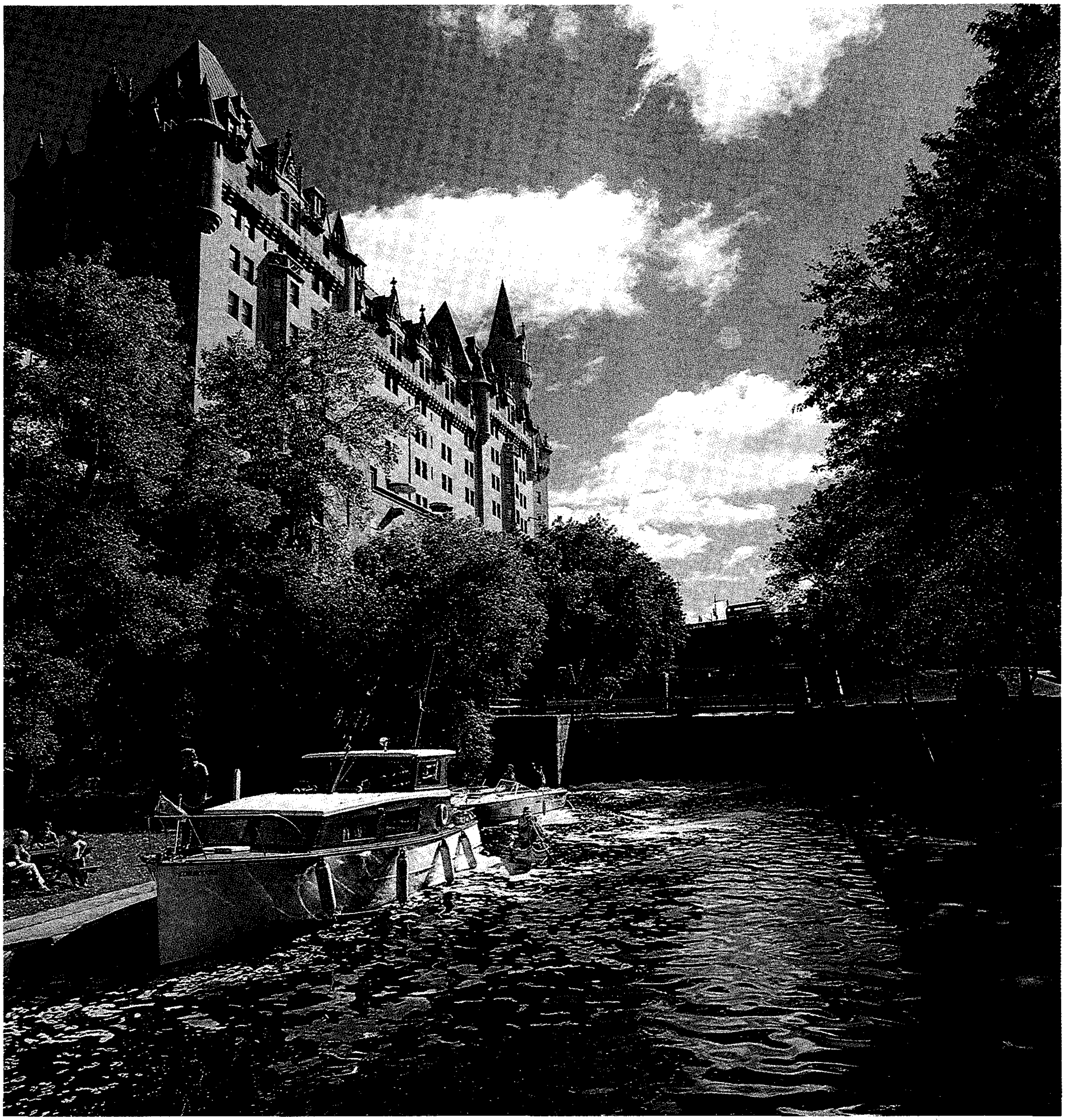
Wood painted *Stone City* in 1930, at the beginning of the decade in which his "regionalist" views finally found visible form. Like his friends John Steuart Curry and Thomas Hart Benton, Wood had decided to shed what he knew of modernism (in his case, Impressionism).

But Wood, unlike Benton or Curry, couldn't manage the leap to a purely heroic style; he needed to paint what he saw. He probably considered that an inadequacy, but I consider it his strength. *Stone City* retains a remarkable ability to convey the *feeling* of the eastern-Iowa hills. I remember very well the golden light that filters through the haze of pollen in late afternoon. I remember the curve of the road as it rises to the higher plains where the corn rows begin. And most of all I remember the silence—an intense and introspective silence that seems as fertile as all the green things growing in it, but that swallows up the passions of the people who live within it.

Wood does very well at evoking silence. From behind the three aging, portly women in *Daughters of Revolution,* I can hear a grandfather clock booming through the stillness of a lace-trimmed parlor; I can feel the weight of those endless midwestern afternoons in the ladies' heavy jowls and tight-lipped smiles. *Daughters* is one of Wood's best portraits of a vanishing Iowa species. It's also one of his funniest. The three women stand before a cheap print of a heroic George Washington crossing the Delaware. The primmest of the trio raises her teacup in a hilariously ineffectual salute to the War of Independence. Wood seems to be asking, "Is this where Americans' revolutionary passions have brought us? To see those passions measured out in a teacup?"

You can begin to see why Wood felt he had better material in the American plains than he found in his few brief trips to Europe. Iowa was settled by European peasants whose old-country ways and oxlike determination were transplanted onto a prairie awesome in its unformed emptiness and wildness. The land was changed, but you could see the price in those pioneers' eyes.

The three spinsters, the cultured but slightly crazed maiden aunt in *Victorian Survival,* the farmer and his unmarried daughter in *American Gothic,* are part of a style of life now extinct. Wood was acutely aware of the ironies that evolved from the collision of a rigid social structure with a perfectly fluid and overwhelming landscape. The smug silliness of the "daughters'" expressions, the



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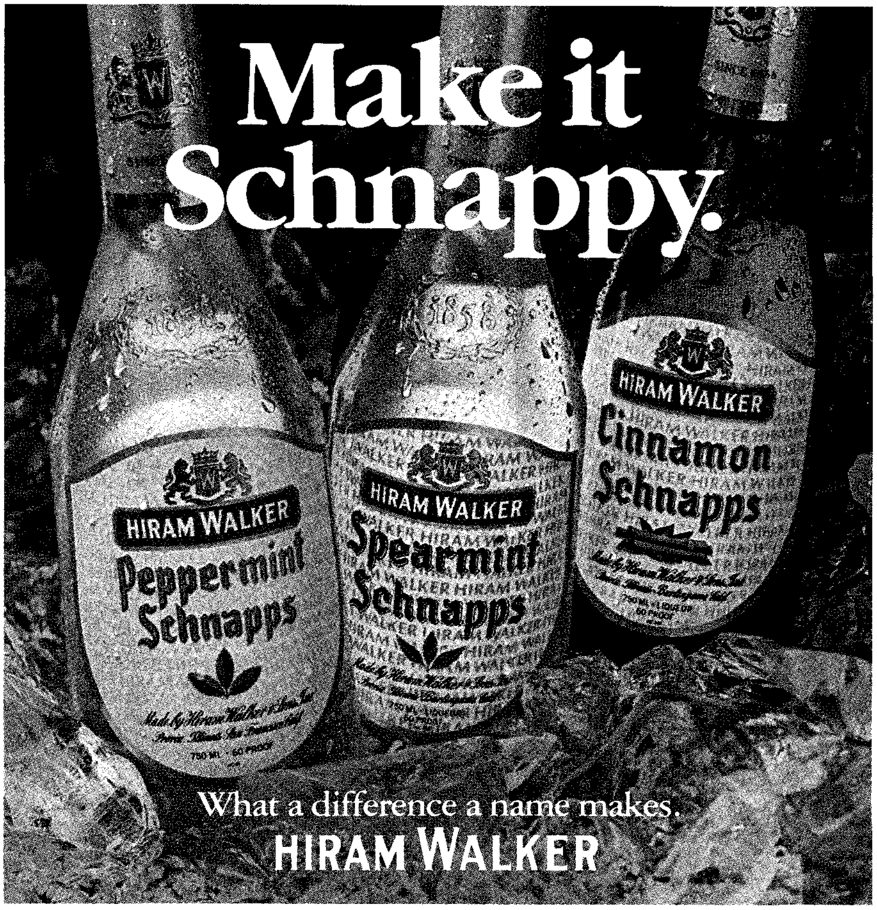

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hawkish anguish in the face of the old man with the pitchfork, are, to me, images out of a vast and almost undocumented part of the American experience. Maybe you had to be there. I knew those last remnants of the pioneers: They were my grandparents and great-grandparents. I grew up with the ironies. Some were funny, and some were bitter: My great-grandmother, refusing to leave her knitting on the Fourth of July, to spite her new country; my grandmother, decades later in an old-age home, endlessly scrubbing an imaginary table.

I have little patience with some of the accusations against Wood. Despite the frequent claims, his paintings cannot be measured against the Depression photographs of Walker Evans or Margaret Bourke-White. Most Iowans' lives in the 1930s were not severely touched by the biblical laments that afflicted the Oklahoma sharecroppers. To confuse those two vastly different Depression experiences is just a case of critics' insensitivity to the facts of rural life.

Wood is indeed "widely known but narrowly understood." I would add, however, that he was his own worst enemy. His peak production lasted only a decade and brought forth perhaps half a dozen works worthy of his regionalist ideas. That's a very small body of talent on which to base an ideology. In the thirties also, he began to pick fights with artists committed to modernism; their charge that he was rigid and narrow-minded seems to have been true. He wasted much of his time on nobly simplistic murals for Cedar Rapids hotels and wealthy households.

Wood came very close to describing the emotional heart of the heartland—without smugness or condescension, using a universal visual language. But his failure to do so is more complicated than we have been led to believe. Even his most elegiac paintings—such as the buoyantly green *Spring Turning*—are always, at least in part, intensely private works. *Spring Turning*, with its Walt Disney-like panorama of brilliant grasslands stretching out in infinite swells to the luminous silver rim of the prairie sky, should be a populist elegy. To me, however, that painting is a portrait of inner joy. It immortalizes the people who live off what the land provides and the relief they feel when they see the earth finally, and again, turning congenial to growing things. *Spring Turning*, like so much of Wood's art, is a midwestern myth about a people for whom survival was the only real issue. Once those feelings are lost—and they are lost to most of us now—Wood's private world disappears from his works, and all we can see is his silliness. (Whitney Museum of American Art, 945 Madison Avenue, at 75th Street; through September 4.) ■

The Insatiable Critic/Gael Greene

I'LL TAKE ROMANCE

"...The uptown-Manhattan wolf pack has already discovered cozy Erminia, where the kitchen is lusty and generous..."

FANS OF *The Late Late Show* WILL RECognize **Erminia** at once. It's that cozy little Italian joint, just down the street, where Gene Kelly would woo "the girl." Bare brick and hanging lanterns, fast-drip candles making free-form sculptures on tiny tables, fresh-starched, lace-edged casement curtains ... romantic, the way fifties movies promised it would be.

Very fifties: *Erminia has a romantic, innocent, "Gene Kelly danced here" look.*

Except, of course, our Brave New World steamrollers innocence. Gene wouldn't get a toe up on one of the tables here. Erminia was discovered by the wolf pack of uptown-Manhattan cognoscenti about fifteen minutes after it opened, only twelve weeks ago. The eleven tables get turned over two or three times a night. Strangers share the sidewalk out front (for lack of a bar or loitering room indoors) as early comers linger over espresso. And two of us casually spend $75 or more for dinner, easily three times what Gene Kelly's "girl" would earn in a week. Not that we seem to mind. Erminia *is* romantic and cozy, and the food can be very good—though it ought to be better—and New Yorkers love paying rich and playing poor, just like Josephine wedding Napoleon carrying potato blossoms in her bridal bouquet.

And why do the waiters act as if they just got off the boat from Genoa to find three plates of vermicelli pressed into their hands? "Who gets the veal chop?" one asks. "Did you ask for this?" says another, wandering about with a bottle of San Pellegrino water (since it's $4.95 a liter, the waiter ought to know). Erminia is, after all, the third offering from the Lattanzi clan, creators of the two popular Trastevere restaurants, down the street and around the corner, so a jot more professionalism might be expected. Still, in these times of overweening ambition, when there are rank amateurs proposing to found nationwide feeding empires overnight, it's reassuring to watch this highly lauded crew (with Erminia, mother of the new restaurant's chef and maître d'hôtel, as patron saint and proprietress) expand its turf so modestly.

Here, as at the Trasteveres, the kitchen is lusty and generous. But the theme is grilling over a wood fire in the Tuscan style, and, alas, that splendid notion backfires when sea creatures are left too long on the coals. Oysters and clams ($6.95) are almost invariably overdone. The lobster ($23.95), so passionately promoted by maître d'hôtel Maurizio, might as well have been cardboard. And soft-shell crabs ($18.95), one evening's special, are inedible, brutalized by the intensity of smoke. A skewer of assorted meats ($14.95)—sausage, a lamb chop, some chicken—suffers a similar fate. Fortunately, lamb chops ($14.95) are juicy and flavorful, even though not "rare," as ordered. The veal chop ($15.95) with a spear of grilled mushrooms can be wonderful—at least it is one evening, tangy and moist. On a second try, the meat is tasteless and tough. When we ask for chicken ($11.95) "undercooked," it arrives smoked to a delicious turn. And a request for spiedino of seafood ($14.95) "rare" is honored: The skewered calamari, shrimp, and scallops are exquisitely tender, pleasantly perfumed with the scent of the grill. All of the entrées come with heavenly roasted peppers and tomatoes—heady with basil—piled high, home-style (as everything was before three string beans and a slivered kiwi became obligatory).

Guiding lights: *Mama Erminia, son Paul.*

Surely chef Paul will get a defter hand at the fire. But, meanwhile, no need to gamble. Almost everything else is wonderful. Erminia's version of carciofi alla giudia ($5.95), artichokes in the Jewish style, is sautéed crisp and garlicked headily. Bruschetta ($4.95) is homemade bread brushed with olive oil and then layered with tomato slices and a melt of homemade mozzarella. Frittura of vegetali ($8.95 for two) are crunchy batter-dipped carrots, broccoli, zucchini, artichoke. Tradition suggests a squeeze of lemon, but a dipping sauce might be nice, too. A spectacular entrée is a fre-

Photographs by Dan Wynn.

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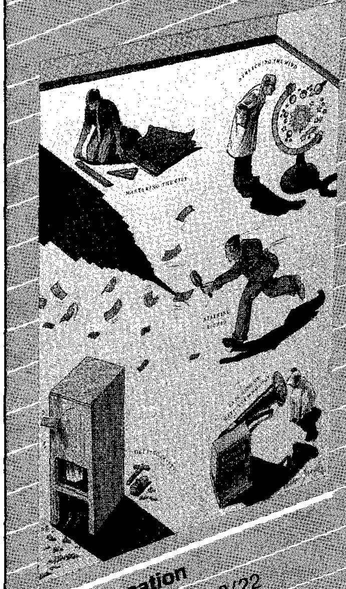

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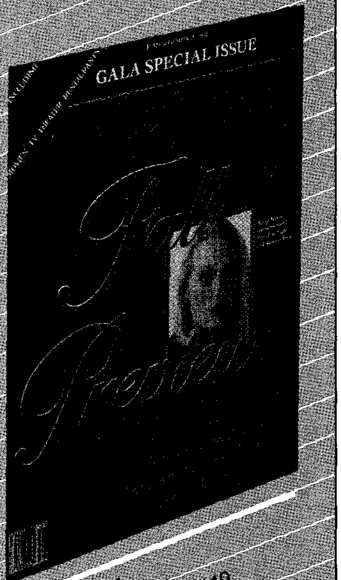

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NEW YORK

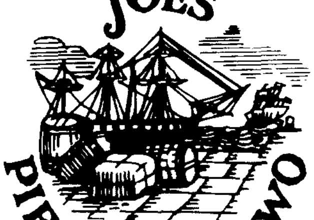
quent special—squid ($13.95) in a vibrantly spicy tomato sauce, with strips of garlic bread for dunking.

Pastas have real authority—they're truly al dente where appropriate, and lushly sauced. (All are tagged at $8.95; half-portions are $5.) A peppery mix of tomato, garlic, black olive, and veal gives snap to vermicelli. The wide egg noodles called pappardelle swim in a blessed muck of ricotta cheese. Little ear-shaped orecchiette are dressed with just-cooked tomato, crisp broccoli florets, and Parmesan. Fatter than spaghetti, bucatini make a tangled nest for shrimp, clams, and mussels in a fresh tomato sauce. Gnocchi, those gummy little potato dumplings that are an acquired taste I long ago acquired, are seductive in a cream intensely scented with the musk of porcini mushroom.

A savvy Gene Kelly with romance on his mind might share an antipasto, divide an order of vermicelli or that squid—or both—skip the Pellegrino, and save room for Erminia's thick, deeply chocolate mousse or its impressive tartufo: an oval of chocolate ice cream bigger than an Idaho potato, slathered in dark, bitter chocolate. All the house desserts are $3.95, and only the semi-freddo, which is a dreary melt of half-frozen ice cream, is a mistake, although the nicely tart apple fritters could use a dipping sauce (perhaps some of the house's robustly Marsala'd zabaglione). You will get that zabaglione if you order strawberries, and it substitutes for pastry cream on a good fruit tart. A cream-puff concoction with fudge sauce, praline, and a pastry swan would certainly please the most persistent sweet tooth. And the espresso ($2) could not be better.

Right now it may be amusing to perch on the low brick wall outside Erminia, waiting for your promised nine o'clock table. But come winter, or even summer thunderstorms, the hazards of a triple turnover will be infinitely more perilous. After an especially long stretch in the outdoor holding pattern one recent summer night, we were offered a bottle of wine by the house—a soothing gesture that may or may not have reflected recognition of a restaurant critic. In winter, Erminia may have to offer two strictly observed sittings, warning customers in advance . . . or give up reservations altogether. The place is tiny. Some tables provoke serious claustrophobia. And you definitely will not feel tempted to grab Cyd Charisse and dance upon the table. But New Yorkers do love Italian food. We are fools for pasta, and love a fat grilled veal chop. And oh, how we need romance, especially in the Brave New World.

Erminia, 250 East 83rd Street (879-4284). Open Monday through Sunday 5 to 11 p.m. No credit cards. ■



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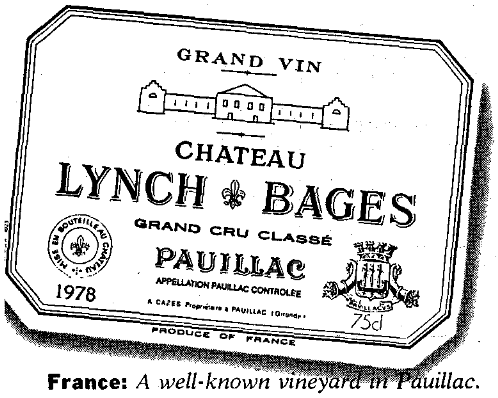
Wine/Alexis Bespaloff

CRACKING THE CODE

"...Some labels communicate a great deal about a wine's origin and quality; others reveal more by what has been left off..."


GRAND VIN
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GRAND CRU CLASSÉ
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France: *A well-known vineyard in Pauillac.*

"A GLIMPSE OF THE LABEL IS WORTH TEN years' experience" is a familiar quip at blind tastings, where the bottles are covered and the wines served in numbered glasses.

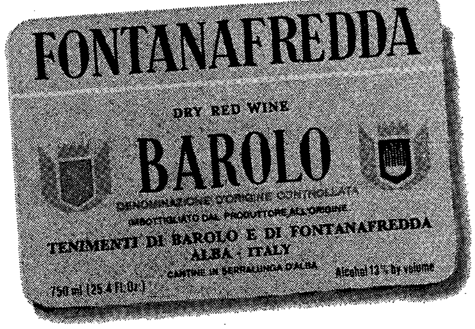
Being able to *decipher* the label is also important, of course. Some labels, backed by strict wine laws, communicate a great deal about the origin and quality of the wine in the bottle; other labels reveal more by what's left off, and may convey little more than the country of origin. For anyone who wants to get the most for his or her money, a review of basic labeling laws should be useful.

Labels for many of the world's wines, and certainly the best of them, indicate either the wine's place of origin or, in some cases, the name of the grape variety from which it is made. Most European-wine names are place-names, so you are being told just where the wine comes from. Chablis, Sauternes, Saint-Emilion, Volnay, Sancerre, and Tavel are villages in France; Soave, Bardolino, Barolo, Orvieto, and Frascati are in Italy. German villages include Bernkastel, Piesport, Johannisberg, and Nierstein; other wine villages include Tokay, in Hungary, Neuchâtel, in Switzerland, and Valdepeñas, in Spain. Wines whose names are derived from a region or district of origin include Beaujolais, Anjou, Côtes du Rhône, Médoc, Chianti, and Rioja. Geography is the key to recognizing and remembering wines so labeled.

The wine laws now in effect in many European countries not only define the geographic limits of specific appellations of origin—whether a region, a village, or even an individual vineyard—but also specify the grape varieties that are permitted, the maximum quantity that can be produced per acre, the wine's minimum alcoholic content, and other elements of viticulture and winemaking that affect quality.

Although labeling wines with their place of origin is the most traditional method, there is another approach that has become increasingly familiar to wine drinkers. That is the use of varietal names, in which a wine is labeled with the name of the grape variety from which it is primarily, or entirely, made. This method is used in Alsace, in parts of Italy, and, most notably, in California, because, since very different varieties may be planted in the same region, or even in the same vineyard, the name of the grape is a more useful indication of the taste of the wine than is the name of the place from which the wine comes. Cabernet Sauvignon, Pinot Noir, Chardonnay, Sauvignon Blanc, Chenin Blanc, Zinfandel, and Grenache Rosé are among the best-known varietal wines of California. Other varietal names include Chelois, Seyval Blanc, and Catawba, in New York State; Riesling and Gewürztraminer, in Alsace; Lambrusco, Barbera, Pinot Grigio, Brunello, Trebbiano, and Verdicchio, in Italy; Fendant, in Switzerland; and Grüner Veltliner, in Austria. Sometimes a label will indicate both the variety and the place of origin: Bernkastel Riesling, Nebbiolo d'Alba, Sonoma Zinfandel.

Unfortunately, the names by which most of the inexpensive wines produced in this country are sold are the least useful to the consumer. These are generic names—that is, specific place-names, usually European, that are so familiar to the public that they have been adopted for the marketing of wines from somewhere else. California and New York State Chablis, Burgundy, Rhine wine, and Sauterne (usually spelled without the final *s*) are the best-known examples of wines whose names have no relation to their origin, and whose characteristics may be similar only in the vaguest way to those wines whose names are being usurped. Chilean Rhine wine, Argentinean Burgundy, and Australian Moselle are other examples.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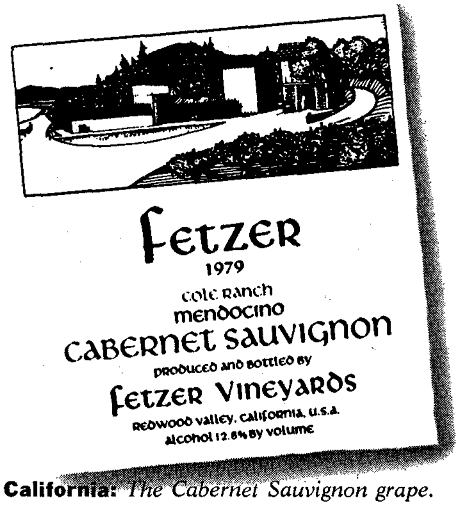
BAROLO
DENOMINAZIONE D'ORIGINE CONTROLLATA
IMBOTTIGLIATO DAL PRODUTTORE ALL'ORIGINE
TENIMENTI DI BAROLO E DI FONTANAFREDDA
ALBA - ITALY
CANTINE IN SERRALUNGA D'ALBA
750 ml (25.4 fl.Oz.)
Alcohol 13% by volume

Italy: *A famous wine village in Piedmont.*

Another approach to labeling wines is the use of proprietary brand names created by individual producers for their own wines. A proprietary name is likely to be better known to consumers than the name of the producer or the wine's place of origin. Blue Nun, Mouton-Cadet, Corvo, Lake Country Red, and Nectarose are some familiar proprietary brands.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California: *The Cabernet Sauvignon grape.*

Labels from France, Italy, and California are reproduced here, along with notes on what to look for.

THE KEY WORDS ON MOST FRENCH labels are "*Appellation Contrôlée*"; the term refers to the wine's geographic origin. Less than 20 percent of French wine is entitled to *appellation contrôlée* status, but of the 350 appellations produced, about 250 are available here. The specific origin of the wine is almost always indicated between the words *appellation* and *contrôlée,* or just above them. The appellation laws include certain requirements besides the wine's place of origin. Two of the most impor-

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tant are how much wine can be produced per acre (the more grapes grown on a vine, the weaker the resulting wine is likely to be) and the specific grape varieties permitted.

Château Lynch-Bages is a vineyard in Bordeaux. Its appellation of origin is Pauillac, a village in the Médoc district. Other wine villages in the Médoc are Saint-Estèphe, Saint-Julien, and Margaux; other well-known Bordeaux districts include Saint-Emilion, Pomerol, Graves, and Sauternes. Red Bordeaux are made primarily from Cabernet Sauvignon, Cabernet Franc, and Merlot grapes, white Bordeaux from Sauvignon Blanc and Sémillon.

"*Grand cru classé*" means that the *cru*, or vineyard, is one of the 60-odd Médocs included in the famous Classification of 1855. "*Mise en bouteille au château,*" "bottled at the château," is a sign of authenticity, but with so many minor Bordeaux vineyards now bottling their own wines, it is not necessarily an indication of quality.

A red wine from a village in Burgundy would be labeled with the name of that village—Pommard, Gevrey-Chambertin, Vosne-Romanée—and would be made entirely from the Pinot Noir grape. White Burgundies, such as Chablis, Meursault, and Mâcon, are made from Chardonnay. If the producer is identified as a *propriétaire,* or vineyard proprietor, he produces and bottles wines only from his own vineyards. If a wine is bottled by a shipper who buys wine from many growers, he is identified as a *négociant.*

In theory, the more specific the appellation, the better the wine is likely to be. A Médoc or Saint-Emilion should be better than a regional Bordeaux Rouge, and a Pauillac or Saint-Julien better than a Médoc. In Burgundy too, a white wine from the village of Meursault or Puligny-Montrachet should be better than a regional Bourgogne Blanc. The character of the vintage and the skill of the producer also play an important role, of course.

Not long ago, virtually all the wines shipped here from France were of *appellation contrôlée* status; today, nearly 40 percent are non-appellation wines. Most fall into the category of *vins de table,* which are inexpensive blends of anonymous wines that may come from anywhere in France; examples include Partager, Moreau Blanc, Valbon, and Père Patriarche.

THE *denominazione d'origine controllata* (D.O.C.) wine laws of Italy were established in 1963. There are now about 200 D.O.C. wines, accounting for about 10 percent of Italy's total production. The D.O.C. laws define the geographic limits of each *denominazione,* or appellation, and they also regulate

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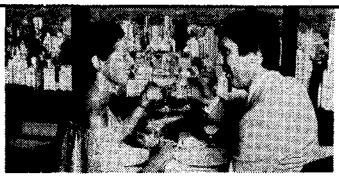
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several other elements that affect the quality and style of the named wine. For example, Barolo is a village in Piedmont whose exact area of production is limited by D.O.C. laws. But the laws also specify that for a wine to be labeled Barolo it must be made entirely from the Nebbiolo grape and have a minimum alcoholic content of 12.5 percent; production cannot exceed 250 cases per acre; and the wine must be aged for a minimum of three years, two of them in wood. None of this has to appear on the label; it is implicit in the D.O.C. Barolo. On the label shown, "Fontanafredda" is the firm that produced the wine.

Although many Italian wines are labeled with the grape variety from which each is made, all D.O.C. wines must have a geographic base. Thus, a wine labeled simply Barbera or Nebbiolo is not entitled to D.O.C. status (and will not display the words "*Denominazione d'Origine Controllata*"), but Barbera d'Asti and Nebbiolo d'Alba are D.O.C. wines, because the area of production of each is defined. Other examples of D.O.C. names combining grape and district: Verdicchio dei Castelli di Jesi, Brunello di Montalcino, Merlot del Trentino, and Trebbiano di Aprilia.

A CALIFORNIA WINE LABELED WITH THE name of a specific grape variety and bottled after January 1, 1983, must contain at least 75 percent of the named variety. (Previously, the minimum requirement was 51 percent.) Varietal wines from the best producers, however, usually contain 100 percent, or close to it. Two notable exceptions are Cabernet Sauvignon, which is often blended with some Merlot, and Sauvignon Blanc, to which some producers add Sémillon. A vintage-dated wine can contain no more than 5 percent of wine from a year other than the one on the label, a requirement that is stricter, and more strictly enforced, than in many European wine regions. And if the label indicates an appellation of origin, which today is called a viticultural area—such as Mendocino, Napa Valley, Alexander Valley, or Monterey—at least 85 percent of the wine must now come from that area. (The stated alcohol content, incidentally, can vary by 1.5 percent either way as long as it doesn't exceed 14 percent; if it does, it's no longer "table wine" and is subject to the same tax as sherry and port.) Words such as "Reserve," "Private Reserve," and "Vintage Selection" are used at the discretion of individual wineries to indicate special lots of wine that they consider particularly fine. Single-vineyard designations (such as "Cole Ranch" on the Fetzer label shown) may also appear on California labels—some of the best known are Martha's Vineyard, Alexander's Crown, Robert Young Vineyards, and Winery Lake. ■

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TRICKY DICK

"...At the core of Central Park's *Richard III* is Kevin Kline, performing with a youthful *brio* and an innate grace..."

AFTER RECENT PLANTAGENETS SUCH AS Al Pacino and Michael Moriarty, one confronts another **Richard III** with the trepidation worthy of a *Rocky III* or *Jaws III*. It is, therefore, with some relief that I can report that Kevin Kline's Richard in Central Park is a perfectly decent and, for the most part, very enjoyable performance, and that Jane Howell's staging is straightforward and mercifully free from any sort of currently fashionable gimmickry. On the other hand, it is also—though not for that reason—often boring.

But let's have the good news first. Kevin Kline is a charming actor, and charm, as Laurence Olivier has demonstrated, will make this Richard go farthest. Let us not forget that *Richard III* is an early play of Shakespeare's, a blend of late juvenilia and budding maturity, and that youthful *brio* and innate grace—both of which Kline has—will take you far in it. He has also, clearly, studied Olivier's movie performance, which was beneficial, but perhaps studied it overmuch, which makes him, at times, seem derivative. He also cheats a little by being much the handsomest and least deformed Richard within memory (though he conveys his modest handicaps well), and he accrues further supererogatory appeal from the unprepossessiveness of most of the other males in the cast. He moves with tremendous inventiveness and authority, his elocution (granted the help from the excellent miking) is exemplary, and his accent is just right: British enough to bring out the beauties of the language, but not the sedulous aping of an Englishness that almost always sits askew on an American. Kline manages the various transitions and evolutions of the role with skill and taste, but, toward the end, he flags a bit, running out of that remnant of physical, spiritual, and theatrical resources a seasoned actor saves up for the home stretch. Still, we must not ask too much of a young actor with no extensive Shakespearean backlog.

Only two other performances are up to Kline's level. Concetta Tomei is a compelling Elizabeth, delicately shading from a relatively powerful and somewhat vainglorious queen into a more and more defeated and despairing woman. Near the middle of the role she takes a risky, courageous dip into near apathy that beautifully sets off her rise toward the ultimate, climactic confrontation with Richard, where her strength is carefully calibrated and clouded into being the strength of desperation, of the back against a crumbling wall, of the bee that knows the cost of its sting. The performance absolutely resists currying audience favor, and is the finer for it. Almost as good in one of the hardest parts for an actress is Madeleine Potter as Lady Anne. She makes the splendid but preposterous wooing scene (full of both the bravura and the inconsiderateness of its 28-year-old author) as nearly credible as any performer this side of Claire Bloom (again in that still somewhat underrated Olivier film) has made it. Oddly enough, it is in her second, much easier, scene that she is weaker, though here the direction seems to have let her down.

Significantly, the Misses Tomei and Potter are the only other cast members who can match Kline's sensible and unwavering suggestion of a British accent. Around these three, however, it's the deluge. Every type of American lingo is here (and please don't tell me about Shakespeare's West Virginia accent: Once the full melody of high British has taken over, there is no more going back than reviving the five-cent beer): none suitable, some wildly inappropriate, all of them resisting fusion into a consistent whole. We are buffeted from Brooklyn to Harlem, from the Midwest to a parody of Jason Robards (John Seitz), and anyone with half an ear must feel as if listening to a tone-deaf person trying to tune a piano.

And along with tone deafness comes the usual color blindness of dogged liberals whose politics outweighs their sense of history and believability. It is jarring, for instance, to cast a black actor with, in this case, not only ethnic but also effete speech as the Lord Mayor of London. Again, for all his earnest efforts, the by no means untalented David Alan Grier is, both historically and histrionically, quite unequal to Richmond. But none of the black actors can match in badness a trio of white performers of staggering inadequacy. There is, first, the smarmy Stanley of Mark Hammer, declaiming in an oily voice that turns every line into doggerel, and appearing to float on a stream of grease. There is, next, the Hastings of John Seitz, a crude, croaking, lumbering hulk, wearing an expression of boozy, barroom beatitude as he lurches about honking like an

Handsome is as handsome does? *Kevin Kline's Richard III is long on charm.*

Photograph by Susan Cook/Martha Swope Associates.

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asthmatic goose. And there is the "princely" Buckingham of Gerry Bamman, who turns this elegant Elizabethan Machiavel into a sleazily contemporary New York shyster. His face, voice, accent, and bearing—especially when he is trying to be debonair and ironic—suggest nothing so much as a minor character from *The Front Page* or *Three Men on a Horse*. Bamman's performance gives new meaning to "think on Buckingham/ And die... "

Several more are only slightly less objectionable, but the drab work of the likes of Tom Klunis, Maurice Copeland, Ivar Brogger, Christopher McCann (who capitalizes on his cadaverous appearance), Terrance O'Quinn, and divers others is barely worth commenting on. I was surprised and saddened, though, by the shallowly schematic Margaret of Marian Seldes—too young, too cocktail-partyish, too thoroughly predictable—who, typically, reaped gales of applause. Betty Miller, though yet again appearing to be afflicted with something midway between hysteria and constipation, at least looks right as the Duchess of York, and Matthew Vipond has a good moment or two as Prince Edward. Bruce Davison makes a game stab at Clarence, but belongs more in a collegiate swimming pool than in a butt of malmsey.

Jane Howell's direction ranges from the passable to the plodding. If you are going to give us such an uncut text, then, at least with this cast, speed up the proceedings from four hours. Here the slackness of much of the delivery is exacerbated by some positively Pinterian pauses. The blocking is always *comme il faut*, but never imaginative; there is the cut-and-dried dry ice for the ghosts and battlefields; and the crowd and combat scenes are remarkably flat-footed. Even the trusty B. H. Barry's fights are both fussy and lackluster; it may be that the ubiquitous Mr. Barry has finally staged one such scene too many and, as it were, fought himself out. I could have done (to get back to Miss Howell) without a Ratcliffe carrying an anachronistic bureaucrat's briefcase, the carnival of colored lightbulbs periodically gussying up the action, and the fluorescent tubes framing the parade of portraits of whoever is currently king—portraits that nowise resemble the respective actors. But these are venial peccadilloes.

Santo Loquasto's multilayered and honeycombed set is a none too happy combination of solid-seeming architectonics and frail whimsy, of platformed turrets and curtains with medieval allegories and townscapes not put to telling use. Loquasto's costumes, however, are quietly attractive and appropriate — with a few exceptions. Thus Queen Margaret should, surely, wear the rags of a queen, not those of a bag lady, and that shepherd's crook cum choragus's staff she sports becomes a piece of visual banality. Richard Peaslee's music is evocative without being overbearing, and Pat Collins's lighting is, as usual, to the point.

Should this *Richard III* be seen? I have set down its aggregate of virtues and failings as faithfully as I could; it is up to you to decide whether the croutons can save the soup.

Yellow Fever, BY R.A. SHIOMI, IS SUCH an inconspicuous, unassuming, mildly soporific little play that you begin to forget it even as you're watching it. Set in the Oriental section of Vancouver in the seventies, it is a Sino-Canadian-Japanese version of a lesser—very much lesser—Sam Spade mystery, or perhaps a spoof on it. The hero is Sam Shikaze, a private eye who gets progressively more covered with Band-Aids (some of which also hold the plot together) as he investigates the disappearance of a Cherry Blossom Queen with the unsolicited assistance of bright, aggressive Nancy Wing, girl reporter, who ends up falling for him. There is also his dapper lawyer friend, Chuck Chan, and Captain Kadota, a former pal now trying, not very successfully, to smile and fawn his way up the police ladder. And there's Rosie, the proprietress of a seedy but cozy café, and a pair of shady white characters up to no good.

The trouble is that the play is uneasily suspended between not very funny genre parody and rueful seriousness about race relations, as in this speech of Sam's: "Being a private eye doesn't give you that nine-to-five respectability, but you can call your own shots and you don't have to smile for a living." If this strikes you as real humor or social commentary or Hammett-Chandler with a lemon-colored twist, *Yellow Fever* may be, so to speak, your cup of tea. The Pan Asian Repertory production is reasonably well mounted in a tiny space, adequately directed by Raul Aranas, and pleasantly acted by a cast headed by Donald Li and Freda Foh Shen.

IF YOU HAVEN'T YET SEEN **Sister Mary Ignatius** etc., here is the time. The feral nun is now played by Mary Louise Wilson, and though, as the play makes clear, God has bungled the world, he has at least created the perfect actress to embody Christopher Durang's sinisterly sidesplitting heroine. ■

Movies/David Denby

A STAR COMES BACK

"...If only the studio heads could see this—6,000 adults at a 30-year-old film that means something emotionally..."

A voice in the crowd: *Judy Garland sings "The Man That Got Away."*

THE PREMIERE OF THE ORIGINAL VERsion of George Cukor's **A Star Is Born,** at Radio City Music Hall on July 7, was the most stirring event of a summer movie season foundering in mediocrity. As it turns out, the restored footage cannot be considered the most notable element in the affair. Having seen the original version, I now support the brutes at Warner Bros. who trimmed 27 minutes from the 181-minute film after its first weeks of release in 1954. What made the Music Hall evening extraordinary—apart from the movie itself, which, in any version, is devastating—was the all-round film savvy and fervor of the audience.

Walking around the sold-out hall, one felt gratified by the presence of a true film community. These were not people merely latching on to a glamour occasion; they were people still capable of being moved by the emotional qualities of a favorite movie. Their kind of highly charged connoisseurship—the taste of the genuine moviegoer—is a very different thing from the teen larking that surrounded the dreadful *Rocky Horror Picture Show* for years or the simple desire to waste a couple of hours at a mindless whirligig like *Flashdance.* Childishly, I thought that if the studio heads could only see this—6,000 adults concentrating on a 30-year-old film that meant something to them emotionally—they might feel some distaste for the movies they have released this summer.

But am I not confusing connoisseurship with simple fandom? No, I don't think so. The Judy Garland cultists, applauding Judy's every sob and tic, showed up in force the other night, but they would not have shown up for *any* Garland picture—*A Child Is Waiting* or one of the Andy Hardy movies. In any case, I could never denounce this particular cult. Judy Garland's movies and concerts were among the most emotionally reverberant events of my childhood. The demand for love Garland made on an audience could be painful, almost unbearable, yet few of us were ever inclined to hold back what she wanted. Even a child could see that there was nothing more dangerous in her craving than the desire to reach out to people and make them feel something of what she felt.

In *A Star Is Born,* she's really too old and too tremulously nervous to play the young, undiscovered singer the way Moss Hart must have imagined the role—her performance doesn't always fit his lines. But the spill of her own personality onto Esther Blodgett's is precisely what gives the movie its special, sweet pathos. Her relationship with James Mason's Norman Maine, a fading, alcoholic movie star, is almost completely sexless. These two brilliant but fundamentally damaged highfliers are devoted to each other with a scrupulous tenderness that borders on masochism. The movie hurts so much because it says that love isn't always enough; Esther's love can't save Norman Maine, and our love couldn't save Judy Garland.

Since everyone wants to see more of her, a myth has grown up that the scenes cut out of *A Star Is Born* were all great. Lost for many years, the footage (or most of it) was finally tracked down last summer by film historian Ronald Haver. Rummaging in the Warner vaults, Haver found the two Garland numbers that had been cut, parts of some excised expository scenes, and a complete soundtrack. The restored footage has now been laid in against the track, with black-and-white production stills filling in the occasional gaps.

Both numbers were always available on the soundtrack album, so musically there are no surprises. "Here's What I'm Here For" is one of the more tepid Harold Arlen ballads, though Cukor and Moss Hart use it charmingly as the background for Mason's marriage proposal to Garland. The other number brackets a famous bit of overwrought Garland acting, the scene in which she tells Charles Bickford, while sitting at a dressing table, that she's beginning to hate the drunken Mason for his failure. Now we understand why she was in clown face: Making a movie, she has just done an awful number, the slickly cheerful "Lose That Long Face." First we see the number, then her familiar scene with Bickford, and after that she slips out of the dressing room in tears, only to turn on a sudden smile for another take of the song. Yes, the show must go on—a clichéd irony that someone at Warner's had the good taste to squelch by removing the song altogether.

The non-musical scenes that have

Photograph: Movie Star News.

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been restored add a few knots to the early stages of the Norman Maine-Esther Blodgett relationship—some poignant moments, but nothing that seriously alters the relationship as it comes off in the edited version. In brief, except for the one charming number, the *Star Is Born* we've always known contains all the best stuff shot for the movie. It is not, I think, a masterpiece. In any version, it is lumpily constructed, and the last 40 minutes or so are almost embarrassing in their self-punishing gallantry. But still! This kind of directorial bravura and self-confidence; this kind of emotionally saturated narrative, with its darkly neurotic compulsions, its cynicism and sentiment, its svelte, easy, inside-show-business knowingness; music of this quality composed freshly for a movie—such glories have all but vanished from the American cinema.

When I first heard it as an adolescent, Judy Garland's performance of the great Harold Arlen–Ira Gershwin torch song, "The Man That Got Away," overwhelmed me with its sense of adult fatality. It was no less overwhelming more than twenty years later. The opening bars, softly treading yet persistent, are almost voluptuously enticing—gloom gathers quietly in a void of feeling. But then Garland's voice swells, opening up powerfully at the top (that transition from mezza voce to forte was always thrilling). Standing at the piano, she claws the air, reaching for a climax—all hope gone now, complete *abandonment* to grief—and when she gets there, it is practically a wail of despair. She never could underplay a scene, and certainly not a song. She always gave it everything she had, and when it all went right for her, she produced some of the strongest, truest emotions in American movies. And that is why 6,000 adults gathered at the Music Hall to see a 30-year-old movie.

Briefs: The Grey Fox, STARRING THE veteran stunt man turned actor Richard Farnsworth, is an extremely beautiful but static Western about an actual stagecoach robber who survived into the twentieth century. In his first feature film, Canadian director Phillip Borsos has captured the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. Every shot startles with its handsomeness. If only something were going on. . . . The Australian director Bruce Beresford, whose high reputation here is a mystery to me, made **Puberty Blues** after *Breaker Morant* but before the wildly overpraised *Tender Mercies.* A tale of teen surfer gangs in Sydney, told from a girl's point of view, *Puberty Blues* is crude in feeling, unconvincing, socially ungenerous, and ugly to look at. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

Jeans and Such

THERE'S A RELOCATION SALE GOING ON at Jerry Hart, and a lot of denim and other unisex sportswear is going cheap. Women's sizes are 2–14/16, and men's are 22–36. A few examples: almost a thousand pairs of jeans and pleated denims, were $48–$75, now $12–$20; Rallye jean skirts, were $45, now $15; hand-painted white zippered middy jackets, were $80, now $16; hand-painted sweatshirts, were $48–$60, now 75 percent off; leather shorts, including some in metallic leather, now $25; leather pants, jeans-style or pleated, now $50; Joan Vass hand-knitted sweaters, now 80 percent off; corduroy or flannel pants, were $95–$175, now $12 and $19; all-cotton reversible tops, were $170–$280, now 70 percent off; T-shirt dresses, now 60 percent off; T-shirts and tops, now 70 percent off; all swimsuits, now $8; long denim jackets, were $180, now $20; 6-oz.-denim "survival" dresses, were $98, now $24; Barry Kieselstein-Cord alligator or lizard belts without buckles, were $120–$150, now 40 percent off, and silver buckles, were $370–$1,275, now 20 percent off; and much more. Also, display pieces are for sale, such as large Chinese Fu dogs, were $475 each, now $175; a few large initials in steel, $25 each; Yaacov Agam's *Message of Peace,* a set of seven serigraphs, was $4,900, now $3,200; and more. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.) accepted with a 5 percent surcharge; no checks; all sales final. *Jerry Hart, 227 East 60th St. (486-9888); Mon.–Wed., Fri., and Sat. 10:30 a.m.–6:30 p.m., Thurs. till 8 p.m., and Sun. noon–5 p.m.; 7/27 and 28 till midnight; through 7/31.*

Leather

THIS LITTLE SHOP ON THE PROMENADE in Rockefeller Center has put all its merchandise on sale at 50 percent off, and for two weeks only, all its small leather goods, gift items, handbags, and selected luggage will be 60 percent off. A few examples: eelskin checkbook clutches, retail $48, were $24 here, now $19.20; snakeskin handbags, retail $240, were $120 here, now $96; pile-lined gloves, retail $25, were $12.50 here, now $10; unlined Italian gloves, retail $29, were $14.50 here, now $11.60; only a few cowhide attaché cases lined in pigskin with double combination locks and secret compartment, retail $448.75, were $224.38 here, now $179.50. A.E., C.B., D.C., M.C., V., checks accepted; exchanges possible. *Desiderio Leather, 620 Fifth Ave., near 50th St. (247-7625); Mon.–Fri. 10 a.m.–7 p.m. and Sun. till 6 p.m.; through 7/31.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Imported Chic

THERE'S A BIG SALE FOR MEN AND women going on at Yves St. Tropez, where the clothing is from France and Italy, and very stylish. For women sizes 6–14: silk blouses, tailored or dressy, were $225–$325, now $75–$100; velvet slacks, were $175, now $75; all-wool-gabardine, -crêpe, or -flannel slacks, were $235, now $75; classic cotton jackets, were $425, now $90 and $95; black or white all-wool tuxedos, with skirt or pants, were $875, now $300; silk dresses, were $875, now $250; all-wool-flannel, -tweed, or -gabardine pantsuits, now $195; hand-knitted sweaters, were $350, now $125; boots, were $250, now $95; and more. For men sizes 36–42: wool blazers, were $225–$375, now $100; wool slacks, now $65; two-piece suits, were $600, now $175; shirts, were $125, now $35–$40; long-sleeved cashmere V-necked sweaters, were $195, now $55; and more. A.E., M.C., V., checks accepted; all sales final. *Yves St. Tropez, 247 East 60th St. (759-3784); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

Bathing Beauties

ABOUT 700 WOMEN'S SUITS AND COVER-ups from Italy are on sale here at 25 percent off. The size range is 4–12, but most suits are in 8 and 10. A few examples of the bathing suits: AquaSuit red bikinis, retail $72, here $18; La Perla white sequined one-pieces, retail $225, here $56.25; La Perla suede bikinis (not for swimming), retail $250, here $62.50; La Perla stretch one-pieces trimmed with gold palm leaves and a huge fake diamond, retail $200, here $50; Oceano yellow polka-dotted one-pieces, retail $89, here $22.25; and more. Cover-ups include: La Perla white cotton, lace-trimmed dresses, retail $600, here $150; cotton or nylon wraparound skirts, here $20; long sweatshirts, retail $165, here $41.25; and more. Also, Le Bourget hosiery, from France: winter-weight textured panty hose, retail $22–$28, here $5.50–$7; sheer panty hose with woven design, retail $15, here $3.75; plain sheer panty hose, retail $13, here $3.25; metallic stockings, retail $10–$12, here $2.50–$3; socks, retail $10–$12, here $2.50–$3. Cash-and-carry only; all sales final. *M. A. Rabinowitz Corp., 40 East 34th St., Room 1616 (679-8344); Mon.–Fri. noon–4 p.m.; 7/18–22 only.*

Furniture

THIS MIDTOWN SHOP SPECIALIZES IN moderately priced contemporary furnishings, many of them knocked down and needing assembly. A two-week sale brings some further reductions: "country" dining-room sets in natural pine, including china cabinet, trestle table, and four ladder-back chairs, were $1,584, now $975; wall units in cherry, natural, or walnut finish, 91 in. high by 108 in. wide by 17 in. deep, were $1,245, now $925; computer work stations in white, black, or oak, were $495, $517, and $583, respectively, now $450, $470, and $530; solid-oak bunk beds, were $798 a pair, now $399; trundle beds, were $138, now $115; oak-veneer bookcases with finished back, 84 in. high by 36 in. wide by 12 in. deep, were $309, now $149 (also available in teak or walnut finish and other sizes at comparable savings); white lacquer platform beds, with or without storage drawers, now 25 percent off; white lacquer armoires, were $729, now $349; white lacquer six-drawer dressers, were $609, now $269; and more. Delivery may be arranged at additional cost. A.E., M.C., V., checks accepted; exchanges possible. *Bienaime Furniture, Inc., 231 East 51st St. (688-4643); Mon.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7 p.m., and Sat. 11 a.m.–5 p.m.; through 7/30.*

Sportif

THERE'S A SUMMER REGISTRATION SPE-cial going on at the Manhattan Squash & Racquetball Club's two locations that includes a one-year registration (usually $75), T-shirt, suntan session, beginners' clinic (three one-and-a-half-hour sessions, usually $45), aerobics class, half-hour of court time, all for only $60. The clubs have squash and racquetball courts, saunas, sunrooms, locker rooms, exercise areas, pro shops, restaurant, and cocktail bar, and offer aerobic-exercise classes, private lessons, monthly clinics, round robins, tournaments, and more. A.E., M.C., V., checks accepted. *Manhattan Squash & Racquetball Club, 41 West 42nd St. (869-8969) and 2 Lincoln Sq. (66th St. and Columbus Ave., 496-9200); Mon.–Fri. 7 a.m.–midnight and Sat. and Sun. 8 a.m.–7 p.m.; through 8/15.* ■

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A Complete Entertainment Guide for the Week Beginning July 20.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; *and those elsewhere, by locality. The number* preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru July 19: "Quest for Power: Sketches of the American New Right"; "Target Nicaragua: Inside a Covert War." Beg. July 20: "God's Angry Man"; " Huie's Season." #2—July 17-18: "Rules of the Game"; "La Ronde." July 19: "Spirit of the Beehive"; "Lord of the Flies." July 20: "Knife in the Water"; "Ashes and Diamonds." July 21-23: "Rashomon"; "Dodes' ka-den." July 24: "Murmur of the Heart"; "Forbidden Games."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru July 21: "Flying Masters of Kung Fu." Beg. July 22 (tent.): "Porky's II: The Next Day."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. July 18: "We All Loved Each Other So Much"; "The Tall Blond Man With One Black Shoe." July 19: "State of Siege"; "The Atomic Cafe." July 20: "Monterey Pop"; "Gimme Shelter." July 21: "The Sorrow and the Pity." **AGEE ROOM—**"Breathless (1983)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru July 21: "Baby, It's You." Opening July 22: "Liquid Sky." #2—Thru July 21: "La Truite." Opening July 22: "Class."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. July 18: "Circle of Deceit"; "The Conformist." July 19: "Poltergeist"; "Alien." July 20: "All That Jazz"; "The Stunt Man." July 21: "The Wrath of Khan"; "The Thing." July 22-23: "An American Werewolf in London"; "The Dark Crystal." July 24: "Excalibur"; "Clash of the Titans."

9. **ART—8th St. E. of University Pl.** 473-7014. "Gandhi."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 18: "The Cabinet of Dr. Caligari"; "M." July 19: "Charlie Chan in Egypt"; "Charlie Chan in Honolulu." July 20: "Shopworn Angel"; "Shop Around the Corner." July 21: "Witness for the Prosecution"; "Ace in the Hole (The Big Carnival)." July 22-23: "Song of the Thin Man"; "Another Thin Man." July 24: "You Can't Take It With You"; "The Awful Truth."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru July 21: "Lianna."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. July 18-19: "Blow-Up"; "Zabriskie Point." July 20-21: "Diary of a Chambermaid"; "The Exterminating Angel." July 22-23: "Catch-22"; "If. . .." July 24: "Last Tango in Paris"; "Luna."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"WarGames." #2—"Snow White and the Seven Dwarfs."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru July 21: "Angelo, My Love." Opening July 22: "Jaws 3-D."#2—"Hammett."#3—"Diva." #4—"The Night of the Shooting Stars."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru July 21: " The Survivors"; "Tootsie." Beg. July 22: "Private School."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Octopussy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. #1—Thru July 21: "Flying Masters of Kung Fu"; "Return of the Tiger." Beg. July 22: "Jaws 3-D." #2—Thru July 21: "The Entity"; "I, the Jury."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Twilight Zone—The Movie."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"WarGames." #2—"Trading Places." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Now and Forever." #2—"Octopussy."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Superman III." #2—"Porky's II: The Next Day." #3—"Psycho II." #4—"Breathless (1983)." #5—"The Survivors." #6—"Chained Heat."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Deadly Force." #2—582-5070. "Trading Places."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru July 21: "Screwballs." Opening July 22: "Class."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"WarGames." #2—"Twilight Zone—The Movie."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**"Blue Thunder." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—July 18: "The Good, the Bad and the Ugly"; "A Fistful of Dollars"; "For a Few Dollars More." July 19-20: "Polyester"; "Desperate Living." July 21-23: "The Year of Living Dangerously"; "Tim." July 24: "The Devils"; "Lisztomania." #2—July 18-19: "Flash Gordon"; "Heavy Metal." July 20-21: "Dirty Harry"; "Magnum Force"; "The Enforcer." July 22-23: "The Last Tycoon"; "Hi, Mom!" July 24: "The Fall of the Roman Empire."

41. ***UA RIVOLI TWIN*—B'way nr. 49th St.** 247-1633. #1—"Snow White and the Seven Dwarfs." #2—Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Jaws 3-D."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "48 Hrs."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Gandhi."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Staying Alive."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Octopussy."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru July 21: "Betrayal." Beg. July 22: "Children of Paradise."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Twilight Zone—The Movie."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "La Cage aux Folles."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Porky's II: The Next Day."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "L'Etoile du Nord."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Gandhi."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Superman III." #2—"The Entity"; "I, the Jury."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Grey Fox." **CORONET—**"Flashdance."

61. ***CINEMA 3*—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Fanny & Alexander." **CINEMA II—**753-0774. "The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru July 21: "Octopussy." Beg. July 22: "Jaws 3-D." #2—832-2720. "Snow White and the Seven Dwarfs."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Now and Forever." #2—"WarGames."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Trading Places."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Breathless (1983)."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "WarGames."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"Trading Places."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Deadly Force."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Octopussy." #2—"Superman III."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Raiders of the Lost Ark."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Angelo, My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Puberty Blues." #2—"They Don't Wear Black Tie."

89. **REGENCY—B'way nr. 67th St.** 724-3700. July 20-21: "Manhattan"; "The Prisoner of Second Avenue." July 22-23: "The Barkleys of Broadway"; "Broadway Melody of 1940." July 24: "The Seven Year Itch"; "How to Marry a Millionaire."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Woody Allen Film Festival. #2—"The First Time."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Superman III." #2—"Gandhi." #3—"Snow White and the Seven Dwarfs." #4—"WarGames."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Twilight Zone—The Movie." #2—Thru July 21: "Octopussy." Opening July 22: "Class."

95. **THALIA—95th St. W. of B'way.** 222-3370. July 18: "Coonskin"; Fleischer Potpourri. July 19: "Bonnie and Clyde"; "The Left-Handed Gun." July 20: "Samurai, Pts. I & II." July 21: "Cabaret"; "The Pajama Game." July 22-23: "Breathless (1960)"; "Garde a Vue." July 24: "Take the Money and Run"; "A Midsummer Night's Sex Comedy."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. July 18: "48 Hrs."; "Dirty Harry." July 19: "Through a Glass Darkly"; "Winter Light"; "The Silence." July 20: "Don Giovanni." July 21: "Two Faced Woman"; "Camille." July 22: "Viridiana"; "Simon of the Desert"; "L'Age D'or." July 23: "It's a Wonderful Life"; "Heaven Can Wait." July 24: "Romeo & Juliet"; "West Side Story."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru July 21: "Querelle"; "The Stationmaster's Wife." Opening July 22: "Jaws 3-D." #2—"Snow White and the Seven Dwarfs." #3—"The Road Warrior"; "Blade Runner." #4—"Now and Forever."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Twilight Zone—The Movie." #2—Thru July 21: "Superman III." Beg. July 22: "Jaws 3-D."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "Tobi."

Museums, Societies, Etc.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. July 20, 8 p.m.: "The Raven" (1963) by Roger Corman, with Vincent Price, Jack Nicholson.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. July 18, 7, 9:30 p.m.: "Rules of the Game" (1939) by Jean Renoir. July 20, 7, 9:30 p.m.: "Cat on a Hot Tin Roof" (1958) with Elizabeth Taylor, Paul Newman.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Films by Lou Stoumen—Tue.-Thur., 12:15, 2:15, 4:15 p.m. and Fri.-Sun., 12 noon, 2, 4 p.m.: "The True Story of the Civil War." Tue.-Thur., 5, 6:30 p.m. and Fri.-Sun., 2:45 p.m.: "The Black Fox." Tue.-Thur., 12:55, 3 p.m. and Fri.-Sun., 12:40, 4:45 p.m.: "The Naked Eye."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $4, unless otherwise noted. La Belle Epoque Series (free with mus. adm.)—July 19, 6 p.m.: "The First Age of French Cinema" (1914) by Armand Panigel, in French, Eng. subtitles, "A Day in the Country" (1936) by Jean Renoir, in French, Eng. subtitles.

WHEN IN SOUTHERN CALIFORNIA VISIT UNIVERSAL STUDIOS TOUR
AN MCA COMPANY
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THE THIRD DIMENSION IS TERROR.
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ALL NEW
JAWS 3-D
PG
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STARTS FRIDAY, JULY 22nd
You won't believe what goes on and what comes off in...
Private School ...for girls
A UNIVERSAL PICTURE
UNITY PICTURES CORPORATION
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STARTS FRIDAY, JULY 29TH
BRUCE BERESFORD'S
Puberty Blues
FROM THE DIRECTOR OF "BREAKER MORANT" AND "TENDER MERCIES"
R
1983 UNIVERSAL CITY STUDIOS INC
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EXCLUSIVE ENGAGEMENT NOW PLAYING Cinema Studio 1 66th St & B'way, 877-4040
ANTHONY PERKINS in
PSYCHO II
"A WINNER" N.Y. DAILY NEWS
"A CHILLER" SAN DIEGO TRIBUNE
"A THRILLER... EVEN MORE INTENSE THAN THE ORIGINAL." KABC-TV
IT'S 22 YEARS LATER, AND NORMAN BATES IS COMING HOME.
R
A UNIVERSAL-OAK PICTURE
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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

July 23, 2 p.m.: "The Italian Straw Hat" (silent, 1928) by René Clair. Summer Film Series—July 18, 8 p.m.: "The Fugitive Kind" (1960) by Sidney Lumet. July 19, 8 p.m.: "The Egyptian" (1954) with Peter Ustinov, Jean Simmons and more. July 20, 8 p.m.: "The Bridge on the River Kwai" (1957) with Alec Guinness. July 21, 8 p.m.: "Summer and Smoke" (1961) with Geraldine Page. July 22, 8 p.m.: "Murder by Death" (1976) by Neil Simon, with Guinness, Peter Falk, Peter Sellers, Truman Capote.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Daily, 12 noon, 1:30, 3 p.m.: "The Beatles—The Early Days." Daily, 12:15, 2, 3:45 p.m.: "Sid Caesar: Master of Comedy."

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Films from the Archive—July 23-24, 12 noon: "Das Cabinet des Dr. Caligar" (1920) by Robert Wiene. Rediscovering French Film, Part II—July 18, 2:30 p.m.: "Macao, l'Enfer de Jeu" (1939) by Jean Delannoy, in French; 6 p.m.: "Forfaiture" (1937) by Marcel L'Herbier. July 19, 2:30 p.m.: "Ultimatum" (1938) by Robert Wiene, in French; 6 p.m.: "Le Corbeau" (1943) by Henri-Georges Clouzot, in French, Eng. titles. July 21, 2:30 p.m.: "Retour a l'Aube" (1938) by Henri Decoin, in French; 6 p.m.: "Venus Aveugle" (1941) by Abel Gance, in French. July 22, 12 noon: "Le Patriote" (1938) by Maurice Tourneur, in French; 6 p.m.: "Remorques" (1941) by Jean Gremillon. July 23, 2:30 p.m.: "Le Corbeau"; 5 p.m.: "La Fille du Puisatier" (1940) by Marcel Pagnol, in French, Eng. titles. July 24, 2:30 p.m.: "L'Eternel Retour" (1943) by Jean Delannoy, in French, Eng. subtitles; 5 p.m.: "Les Visiteurs du Soir" (1942) by Marcel Carne, in French, Eng. subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. July 18, 8 p.m.: "Blade Runner" (1982) by Ridley Scott. July 19, 8, 9:45 p.m. and July 20, 8, 9:45 p.m.: "Moonlighting" (1982) by Jerzy Skolimowski. July 21, 8, 10 p.m. and July 22-23, 8, 10:15 p.m. and July 23, 7:30, 9:30 p.m.: "Lianna" (1982) by John Sayles.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Tues.-Sun. 5:20, 7, 8:40, 10:20 p.m. (and 3:40 p.m., Fri-Sun.): "Neige" (1982) by Juliet Berto, Jean-Henri Roger, about street life in Paris' Pigalle district. Free Public Service Program—Fri.-Sun., 2 p.m.: "Resurgence: The Movement for Equality Vs. the Ku Klux Klan." (1981) by Pamela Yates, Tom Sigel.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. July 23, 2 p.m.: "Safety Last" (1923) by Sam Taylor, Fred Newmeyer.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. July 21-23, 8 p.m., 12 midnight: "The Decline of Western Civilization" (1981) by Penelope Spheeris; 10 p.m.: "Gun Crazy" (1950) by Joseph H. Lewis. July 24, 6, 10 p.m.: "Gun Crazy"; 8 p.m.: "The Decline of Western Civilization."

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $4, seniors and students $2. Daily at 6, 8, 10 p.m.: "From Mao to Mozart: Issac Stern in China" (1981) by Murray Lerner.

Bronx

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru July 21: "I, the Jury"; "The Entity." Beg. July 22: "Porky's II: The Next Day."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru July 21: "Porky's II: The Next Day." Beg. July 22: "Class." #2—Thru July 21: "Screwballs."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"WarGames." #2—"Porky's II: The Next Day."

105. DALE—W. 231st St. at B'way. 884-5300. #1—Thru July 21: "Twilight Zone—The Movie." Beg. July 22: "Jaws 3-D." #2—"Snow White and the Seven Dwarfs."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Return of the Jedi." #2—"Superman III." #3—Thru July 21: "Twilight Zone—The Movie." Beg. July 22: "Jaws 3-D." #4—"Flashdance."

110. KENT—E. 167th St. nr. Grand Conc. 992-9330. "Porky's II: The Next Day."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Superman III." #2—"Trading Places."

112. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—"WarGames"; "Poltergeist." #2—"Flashdance"; "Some Kind of Hero." #3—"Twilight Zone—The Movie." #4—"Trading Places."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "WarGames."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru July 21: "Octopussy." Beg. July 22: "Jaws 3-D." #2—Thru July 21: "WarGames." #3—"Snow White and the Seven Dwarfs."

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru July 21: "Screwballs"; "Now and Forever." #2—"Octopussy." #3—"Return of the Jedi." #4—Thru July 21: "Deadly Force"; "Disciples of Death."

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Superman III." #2—"Snow White and the Seven Dwarfs." #3—Thru July 21: "Porky's II: The Next Day." Beg. July 22: "Jaws 3-D."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Return of the Jedi." #2—Thru July 21: "Screwballs." Beg. July 22: "Jaws 3-D." #3—"WarGames." #4—Thru July 21: "Superman III." Beg. July 22 (tent.): "National Lampoon's Vacation." #5—"Octopussy."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Porky's II: The Next Day." #2—"Flashdance."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Return of the Jedi." #2—Thru July 21: "Now and Forever." Beg. July 22: "National Lampoon's Vacation."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "I, the Jury"; "The Entity."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Trading Places." #2—"Deadly Force."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Superman III." #2—"Porky's II: The Next Day." #3—Thru July 21: "Octopussy." Beg. July 22: "Class." #4—Thru July 21: "Flashdance." Beg. July 22: "Jaws 3-D."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. "Snow White and the Seven Dwarfs."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Snow White and the Seven Dwarfs." #2—Thru July 21: "The Sorceress." Beg. July 22: "Jaws 3-D." #3—Thru July 21: "Trading Places." Beg. July 22: "Class." #4—Thru July 21: "Now and Forever." Beg. July 22: "Staying Alive."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru July 21: "Angelo, My Love." Beg July 22: "Class." #2—Thru July 21: "Psycho II."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"Return of the Jedi." #2—Thru July 21: "Twilight Zone—The Movie." Beg. July 22: "Jaws 3-D." #3—"Snow White and the Seven Dwarfs."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"Snow White and the Seven Dwarfs." #2—"WarGames."

214. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591 "Superman III."

215. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—"Porky's II: The Next Day." #2—"Deadly Force." #3—"Trading Places." #4—"Octopussy"; "Poltergeist."

219. FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd. 287-9300. "Superman III."

220. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru July 21: "Trading Places." Beg. July 22: "Jaws 3-D." #2—"Return of the Jedi." #3—Thru July 21: "Deadly Force"; "Screwballs." Beg. July 22: "Trading Places." #4—"Twilight Zone—The Movie."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "Flashdance."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Trading Places." #2—"Flashdance."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Superman III." **SOUTH**—"Octopussy."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru June 21: "Porky's II: The Next Day."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru July 21: "Blue Thunder." Beg. July 22: "Baby, It's You."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru July 21: "Porky's II: The Next Day." Beg. July 22: "Jaws 3-D."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"WarGames." #2—"Now and Forever." #3—"Return of the Jedi." #4—"Twilight Zone—The Movie."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Snow White and the Seven Dwarfs."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru July 21: "Tender Mercies." #2—Thru July 21: "Octopussy."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru July 21: "Superman III." Beg. July 22 (tent.): "Staying Alive." #2—Thru July 21: "Deadly Force." Beg. July 22: "Jaws 3-D." #3—"Snow White and the Seven Dwarfs."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Snow White and the Seven Dwarfs." #2—"Porky's II: The Next Day."

303. NEW DORP—HYLAN— 351-6601. #1—"Trading Places." #2—"Flashdance."

304. NEW DORP—LANE— 351-2110. "Snow White and the Seven Dwarfs."

305. NEW DORP—RAE— 979-0444. #1—"Twilight Zone—The Movie." #2—"WarGames."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Return of the Jedi." #2—Thru July 21: "Screwballs"; "Now and Forever." Beg. July 22: "Jaws 3-D."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Superman III." #2—"The Entity"; "I, the Jury."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Octopussy."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Superman III." #2—"The Survivors." #3—"Octopussy." #4—"Porky's II: The Next Day."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Superman III." #2—"Flashdance."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Twilight Zone—The Movie." #2—"Octopussy." #3—"Snow White and the Seven Dwarfs." #4—"Return of the Jedi."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru July 21: "Deadly Force"; "Vice Squad." Beg. July 22: "Heartbreaker."

407. DOUGLASTON—MOVIEWORLD—L.I. Expressway & Cross Island P'kway. 423-7200. #1—"Snow White and the Seven Dwarfs." #2—Thru July 21: "WarGames." Beg. July 22: "Jaws 3-D." #3—"WarGames." #4—"Twilight Zone—The Movie." #5—"Porky's II: The Next Day." #6—Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Class." #7—"Now and Forever."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Now and Forever." #2—"Trading Places."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru July 21: "Now and Forever." Beg. July 22: "Class." #2—Thru July 21: "Screwballs."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Return of the Jedi." #2—"Trading Places." #3—"Twilight Zone—The Movie."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"WarGames." #2—"Screwballs." #3—"Superman III."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru July 21: "Deadly Force." Beg. July 22: "Class." #2—Thru July 21: "I, the Jury"; "The Entity." Beg. July 22: "Jaws 3-D." #3—"Porky's II: The Next Day." #4—"Now and Forever."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru July 21: "WarGames." #2—Thru July 21: "Porky's II: The Next Day."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru July 21: "The Survivors"; "Tootsie."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Octopussy." #2—"Twilight Zone—The Movie."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Flashdance."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Return of the Jedi." #2—"Porky's II: The Next Day." #3—Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Jaws 3-D." #4—"Superman III."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—Thru July 21: "Angelo, My Love." Beg. July 22: "Jaws 3-D." #2—"Return of the Jedi." #3—"Snow White and the Seven Dwarfs." #4—"Twilight Zone—The Movie." #5—"Screwballs."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Octopussy." #2—"Trading Places."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Snow White and the Seven Dwarfs."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru July 21: "Trading Places." Beg. July 22: "Staying Alive." #2—Thru July 21: "WarGames." Beg. July 22: "Trading Places." #3—Thru July 21: "Blue Thunder." Beg. July 22: "Class."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru July 21: "Screwballs." Beg. July 22: "Jaws 3-D."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Octopussy." #2—"Return of the Jedi." #3—"Snow White and the Seven Dwarfs."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru July 21: "The Survivors"; "Tootsie." Beg. July 22 (tent.): "Flashdance."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru July 21: "Blue Thunder."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru July 21: "Screwballs"; "Airplane II: The Sequel."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Flashdance." #2—Thru July 21: "Superman III." Beg. July 22: "Jaws 3-D."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru July 21: "Blue Thunder." Beg. July 22: "Psycho II"; "An American Werewolf in London."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Flashdance." #2—Thru July 21: "Blue Thunder." Beg. July 22: "Class."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"WarGames." #2—Thru July 21: "Now and Forever." Beg. July 22: "Class."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Octopussy." #2—"Trading Places."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru July 21: "Screwballs"; "Airplane II: The Sequel."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Psycho II." #2—Thru Ju;y 21: "Now and Forever." Beg. July 22: "Class."

501. BALDWIN—RKO— 223-9230. "WarGames."

502. BELLEROSE—RKO— 775-1351. Thru July 19: "Breathless (1983)." Beg. July 20: "Blue Thunder."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru July 21: "Psycho II." #2—Thru July 21: "Screwballs."

511. EAST MEADOW—FLICK— 794-8008. #1—"Snow White and the Seven Dwarfs." #2—Thru July 21: "Yellowbeard."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Return of the Jedi." #2—"Twilight Zone—The Movie." #3—Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Jaws 3-D." #4—Tent.: "Now and Forever."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru July 21: "Baby, It's You." Beg. July 22: "Stroker Ace." #2—Thru July 21: "Gandhi." Beg. July 22: "Octopussy."

516. FARMINGDALE—RKO— 249-0122. "Screwballs."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Return of the Jedi."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Octopussy." #2—Thru July 21: "48 Hrs." Beg. July 22: "Jaws 3-D."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Trading Places." #2—"Superman III." #3—"Return of the Jedi."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Now and Forever."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Return of the Jedi." #2—Thru July 21: "Superman III." Beg. July 22: "Jaws 3-D." #3—Thru July 21: "Now and Forever." Beg. July 22: "Staying Alive."

524. HEWLETT—RKO— 791-6768. Thru July 19: "Breathless (1983)." Beg. July 20: "Blue Thunder."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Twilight Zone—The Movie." #2—"Snow White and the Seven Dwarfs."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru July 21: "I, the Jury"; "The Entity." Beg. July 22: "Jaws 3-D." **SOUTH—** "Return of the Jedi."

529. LAWRENCE—RKO— 371-0203. #1—"Twilight Zone—The Movie." #2—"Now and Forever." #3—"Trading Places."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru July 21: "Psycho II." Beg. July 22: "Gandhi." #2—Thru July 21: "The Survivors"; "Tootsie." Beg. July 22 (tent.): "Stroker Ace."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Staying Alive." #2—"WarGames." #3—"Porky's II: The Next Day." #4—"Deadly Force." #5—"Trading Places." #6—"Flashdance."

532. LONG BEACH—LIDO— 432-0056. Thru July 21: "Poltergeist"; "Chained Heat." Beg. July 22: "Octopussy"; "Rocky III."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru July 21: "Flashdance." Beg. July 22: "Jaws 3-D." #2—"Snow White and the Seven Dwarfs." #3—"Octopussy." #4—Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Class."

534. LYNBROOK—STUDIO ONE— 599-1444. "Angelo, My Love."

535. MALVERNE—TWIN— 599-6966. #1—Thru July 21: "Blue Thunder." Beg. July 22 (tent.): "Angelo, My Love." #2—Thru July 21: "The Survivors." Beg. July 22 (tent.): "Stroker Ace."

536. MANHASSET—MANHASSET— 627-7887. #1—Tent.: "Baby, It's You." #2—"Octopussy." #3—"Porky's II: The Next Day."

537. MANHASSET—RKO CINEMA— 627-1300. "Twilight Zone—The Movie."

540. MASSAPEQUA—PEQUA— 799-6464. "Return of the Jedi."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Snow White and the Seven Dwarfs." #2—"Trading Places." #3—"Octopussy." #4—"Porky's II: The Next Day." #5—"Flashdance." #6—"Superman III." #7—Thru July 21: "Twilight Zone—The Movie." Beg. July 22: "Staying Alive."

542. MERRICK—GABLES— 546-0734. Thru July 21: "Psycho II." Beg. July 22 (tent.): "Stroker Ace."

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru July 21: "Blue Thunder." Beg. July 22: "Class."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "WarGames."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru July 21: "Psycho II." #2—Thru July 21: "Blue Thunder."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Survivors"; "Tootsie."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru July 21: "Blue Thunder." #2—Thru July 21: "The Survivors"; "Tootsie."

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550. PLAINVIEW–OLD COUNTRY– 931-4242. #1–Thru July 21: "Psycho II." Beg. July 22: "Class." #2–"Snow White and the Seven Dwarfs."

551. PLAINVIEW–RKO MORTON VILLAGE– 938-2323. Thru July 19: "Breathless (1983)." Beg. July 20: "Blue Thunder."

552. PLAINVIEW–RKO TWIN– 931-1333. #1–"Now and Forever." #2–"WarGames."

554. PORT WASHINGTON–MOVIES– 944-6200. #1–Thru July 21: "Screwballs." Beg. July 22: "Class." #2–"Snow White and the Seven Dwarfs." #3–"WarGames."

555. PORT WASHINGTON–SANDS POINT– 883-5074. Thru July 21: "The Survivors." Beg. July 22 (tent.): "Twilight Zone–The Movie."

557. ROCKVILLE CENTRE–RKO FANTASY– 764-8000. "Superman III."

558. ROCKVILLE CENTRE–RKO TWIN– 678-3121. #1–"Return of the Jedi." #2–"Porky's II: The Next Day."

559. ROSLYN–ROSLYN– 621-8488. #1–"Flashdance." #2–"Angelo, My Love."

561. SYOSSET–SYOSSET– 921-5810. "Superman III."

562. SYOSSET–UA CINEMA 150– 364-0700. "Octopussy."

566. VALLEY STREAM–RKO GREEN ACRES– 561-2100. "WarGames."

567. VALLEY STREAM–SUNRISE– 825-5700. #1–"Superman III." #2–"Trading Places." #3–"Staying Alive." #4–"Flashdance." #5–"Return of the Jedi." #6–"Twilight Zone–The Movie." #7–"Snow White and the Seven Dwarfs." #8–"Now and Forever." #9–"Octopussy." #10–"Porky's II: The Next Day." #11–"Return of the Jedi."

570. WANTAGH–CINEMA WANTAGH– 221-7784. #1–"WarGames." #2–Thru July 21: "Now and Forever." Beg. July 22: "Class."

571. WANTAGH–RKO– 781-6969. Thru July 21: "I, the Jury"; "The Entity." Beg. July 22: "Jaws 3-D."

573. WESTBURY–DRIVE-IN– 334-3400. #1–Thru July 21: "Trading Places." Beg. July 22 (tent.): "Jaws 3-D." #2–"Return of the Jedi." #3–Thru July 21: "Snow White and the Seven Dwarfs." Beg. July 22: "Staying Alive."

574. WESTBURY–WESTBURY– 333-1911. #1–Thru July 21: "The Survivors." #2–Thru July 21: "Flashdance."

Suffolk County

600. AMITYVILLE–RKO– 264-7789. #1–"Superman III." #2–"WarGames."

601. BABYLON–BABYLON– 669-3399. "Octopussy."

602. BABYLON–RKO– 669-0700. #1–"Deadly Force." #2–"Return of the Jedi."

603. BABYLON–SOUTH BAY– 587-7676. #1–Thru July 21: "WarGames." #2–Thru July 21: "Trading Places." #3–Thru July 21: "Flashdance."

604. BAY SHORE–CINEMA– 665-1722. Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Jaws 3-D."

606. BAY SHORE–LOEWS SOUTH SHORE MALL– 666-4000. #1–"Superman III." #2–"Screwballs."

608. BAY SHORE–SUNRISE DRIVE-IN– 665-1111. #1–"Return of the Jedi"; "Max Dugan Returns." #2–Thru July 21: "Trading Places"; "48 Hrs." Beg. July 22 (tent.): "Snow White and the Seven Dwarfs"; "Tron."

609. BRENTWOOD–BRENTWOOD– 273-3900. Thru July 21: "The Man With Two Brains"; "The Outsiders." Beg. July 22 (tent.): "Stroker Ace."

610. BRIDGEHAMPTON–HAMPTONS DRIVE-IN– 537-0770. Thru July 21: "WarGames"; "My Favorite Year." Beg. July 22: "Porky's II: The Next Day"; "Young Doctors in Love."

613. CENTEREACH–CENTEREACH– 588-0088. "Snow White and the Seven Dwarfs."

615. COMMACK–DRIVE-IN– 499-2900. Thru July 21: "WarGames"; "Rocky III." Beg. July 22: "Jaws 3-D."

616. COMMACK–MAYFAIR– 543-0707. Thru July 21: "Octopussy."

617. COMMACK–RKO– 499-4545. #1–"Return of the Jedi." #2–"Now and Forever."

618. COPIAGUE–JOHNNY ALL-WEATHER DRIVE-IN– 842-4258. Thru July 21: "Porky's II: The Next Day"; "Class Reunion." Beg. July 22 (tent.): "Jaws 3-D."

619. CORAM–CORAM– 698-7200. Thru July 21: "Screwballs."

620. CORAM–DRIVE-IN– 732-6200. "Return of the Jedi"; "Max Dugan Returns."

621. CORAM–PINE– 698-6442. #1–"WarGames." #2–"Snow White and the Seven Dwarfs."

622. DEER PARK–DEER PARK– 667-2440. Thru July 21: "48 Hrs."

625. EAST HAMPTON–CINEMAS– 324-0448. #1–Thru July 21: "Flashdance." Beg. July 22: "Class." #2–"Staying Alive." #3–"Return of the Jedi." #4–"Snow White and the Seven Dwarfs." #5–Thru July 21: "Now and Forever." Beg. July 22: "Jaws 3-D."

626. EAST NORTHPORT–LARKFIELD– 261-0043. "WarGames."

627. EAST SETAUKET–RKO FOX– 473-2400. "Return of the Jedi."

628. ELWOOD–ELWOOD– 499-7800. #1–"Trading Places." #2–"Superman III."

629. FARMINGVILLE–COLLEGE PLAZA– 698-2200. #1–Thru July 21: "Twilight Zone–The Movie." Beg. July 22 (tent.): "Superman III." #2–Thru July 21: "Porky's II: The Next Day." Beg. July 22: "Class."

630. GREENPORT–GREENPORT– 477-0500. Thru July 21: "WarGames"; "Tender Mercies." Beg. July 22 (tent.): "Superman III."

631. HAUPPAUGE–HAUPPAUGE– 265-1814. "WarGames."

632. HUNTINGTON–RKO SHORE– 421-5200. #1–"Return of the Jedi." #2–Thru July 21: "Superman III." Beg. July 22: "Jaws 3-D." #3–"WarGames." #4–"Twilight Zone–The Movie."

633. HUNTINGTON–RKO WHITMAN– 423-1300. "I, the Jury"; "The Entity."

634. HUNTINGTON–RKO YORK– 421-3911. "Snow White and the Seven Dwarfs."

635. ISLIP–ISLIP– 581-5200. #1–Thru July 21: "WarGames." Beg. July 22: "Flashdance." #2–"Snow White and the Seven Dwarfs." #3–Thru July 21: "Twilight Zone–The Movie." Beg. July 22: "WarGames."

636. KINGS PARK–KINGS PARK– 269-4422. Thru July 21: "Screwballs." Beg. July 22: "Class."

637. LAKE GROVE–RKO SMITH HAVEN MALL– 724-9550. "Octopussy."

638. LAKE RONKONKOMA–LAKESIDE– 981-7100. Thru July 21: "Psycho II."

639. LINDENHURST–LINDENHURST– 888-5400. Thru July 21: "The Man With Two Brains"; "The Outsiders." Beg. July 22 (tent.): "Stroker Ace."

640. MATTITUCK–MATTITUCK– 298-4405. #1–"WarGames." #2–Thru July 21: "Twilight Zone–The Movie." #3–Thru July 21: "Porky's II: The Next Day."

641. MONTAUK–THE MOVIES– 668-2393. July 18-19: "Raiders of the Lost Ark." July 20-21: "Ten to Midnight." Beg. July 22: "Blue Thunder."

642. NESCONSET–SMITHTOWN ALL-WEATHER INDOOR– 265-8118. "Twilight Zone–The Movie." **OUTDOOR**–Thru July 21: "Snow White and the Seven Dwarfs"; "Tron." Beg. July 22: "Superman III"; "High Road to China."

643. NORTH BABYLON–NORTH BABYLON– 667-2495. #1–Thru July 21: "Porky's II: The next Day." #2–Thru July 21: "Snow White and the Seven Dwarfs."

644. NORTHPORT–NORTHPORT– 261-8600. Thru July 21: "The Survivors"; "Tootsie." Beg. July 22 (tent.): "Stroker Ace."

645. OAKDALE–OAKDALE– 589-8118. Thru July 21: "Psycho II." Beg. July 22 (tent.): "Stroker Ace."

646. OCEAN BEACH–COMMUNITY– 583-5184. July 17-18: "Diva"; "Wasn't That a Time." July 19-21: "An Officer and a Gentleman." Beg. July 22: "Gandhi."

648. PATCHOGUE–PATCHOGUE– 475-0601. #1–"Snow White and the Seven Dwarfs." #2–Thru July 21: "Superman III." Beg. July 22: "Staying Alive." #3–"WarGames."

649. PATCHOGUE–RKO PLAZA– 475-5225. #1–"I, the Jury"; "The Entity." #2–Thru July 21: "Now and Forever." Beg. July 22: "Jaws 3-D."

650. PATCHOGUE–SUNRISE ALL-WEATHER INDOOR– 363-7200. "Return of the Jedi." **OUTDOOR**–Tent.: "Flashdance"; "American Gigolo."

651. PATCHOGUE–SUNWAVE– 475-7766. #1–"Octopussy." #2–"Trading Places."

653. PORT JEFFERSON–MINI EAST– 928-6555. #1–Thru July 21: "Octopussy." Beg. July 22: "Jaws 3-D." #2–"Twilight Zone–The Movie."

654. PORT JEFFERSON STATION–RKO BROOKHAVEN– 473-1200. Thru July 19: "Breathless (1983)." Beg. July 20: "Blue Thunder."

655. RIVERHEAD–SUFFOLK– 727-3133. Thru July 21: "The Survivors"; "Tootsie."

656. ROCKY POINT–DRIVE-IN– 744-8900. Thru July 21: "Trading Places"; "48 Hrs." Beg. July 22 (tent.): "Snow White and the Seven Dwarfs."

657. SAG HARBOR–SAG HARBOR– 725-0010. Thru July 21: "La Nuit de Varennes." Beg. July 22: "Heads or Tails."

658. SAYVILLE–SAYVILLE– 589-0232. #1–"Flashdance." #2–Thru July 21: "Porky's II: The Next Day." #3–Thru July 21: "Twilight Zone–The Movie."

659. SHIRLEY–DRIVE-IN– 281-5444. Thru July 21: "Porky's II: The Next Day"; "Class Reunion." Beg. July 22: "Jaws 3-D."

662. SMITHTOWN–SMITHTOWN– 265-1551. Thru July 21: "Superman III." Beg. July 22: "Jaws 3-D."

663. SOUTHAMPTON–SOUTHAMPTON– 283-1300. #1–Thru July 21: "WarGames." Beg. July 22 (tent.): "Trading Places." #2–Thru July 21: "Twilight Zone–The Movie." Beg. July 22 (tent.): "WarGames." #3–"Octopussy."

664. STONY BROOK–LOEWS– 751-2300. #1–"Trading Places." #2–"Flashdance." #3–"Now and Forever."

666. WEST ISLIP–TWIN– 669-2626. #1–Thru July 21: "The Survivors." Beg. July 22: "Stroker Ace." #2–Thru July 21: "Psycho II."

667. WESTHAMPTON–HAMPTON ARTS– 288-2600. "Trading Places."

668. WESTHAMPTON–WESTHAMPTON– 288-1500. Tent.: "Superman III."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE–BEDFORD PLAYHOUSE– 234-7300. #1–Thru July 21: "Octopussy." Beg. July 22: "Jaws 3-D." #2–"Snow White and the Seven Dwarfs."

701. BEDFORD VILLAGE–CINEMA 22– 234-9577. Thru July 21: "Trading Places."

702. BRONXVILLE–BRONXVILLE– 961-4030. #1–"Snow White and the Seven Dwarfs." #2–"Twilight Zone–The Movie." #3–"Porky's II: The Next Day."

703. CROSS RIVER–CINEMA– 763-8811. Thru July 21: "The Man With Two Brains."

705. GREENBURGH–CINEMA 100– 946-4680. Thru July 21: "Octopussy"; "Rocky III." Beg. July 22: "Jaws 3-D."

707. HARTSDALE–CINEMA– 428-2200. #1–"Porky's II: The Next Day." #2–Thru July 21: "Twilight Zone–The Movie." #3–"Trading Places." #4–"WarGames."

708. LARCHMONT–PLAYHOUSE– 834-3001. "WarGames."

709. MAMARONECK–PLAYHOUSE– 698-2200. #1–Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Jaws 3-D." #2–"Octopussy." #3–"Twilight Zone–The Movie." #4–"Superman III."

710. MOUNT KISCO–MOUNT KISCO– 666-6900. #1–Thru July 21: "Raiders of the Lost Ark." Beg. July 22: "Class." #2–Thru July 21: "Angelo, My Love." Beg. July 22 (tent.): "Staying Alive."

711. MOUNT VERNON–PARKWAY– 664-3311. Thru July 21: "The Survivors"; "Tootsie." Beg. July 22 (tent.): "Flashdance."

712. NEW ROCHELLE–LOEWS– 632-1700. #1–"Screwballs." #2–"Now and Forever."

714. NEW ROCHELLE–RKO PROCTORS– 632-1100. #1–Thru July 21: "Trading Places." Beg. July 22: "Jaws 3-D." #2–"Superman III." #3–"Return of the Jedi." #4–"Flashdance." #5–"Twilight Zone–The Movie."

715. NEW ROCHELLE–TOWN– 632-4000. "Octopussy."

716. OSSINING–ARCADIAN– 941-5200. Program unavailable.

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Octopussy." #2—"Twilight Zone—The Movie." #3—"Porky's II: The Next Day." #4—"Snow White and the Seven Dwarfs."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Return of the Jedi." #2—"Superman III." #3—"Trading Places."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru July 21: "The Survivors."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Trading Places." #2—"Snow White and the Seven Dwarfs."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru July 21: "Say Amen, Somebody." Beg. July 22: "L'Etoile du Nord."

724. **SCARSDALE—PLAZA—** 725-0078. Thru July 21: "Psycho II."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru July 21: "Screwballs."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Return of the Jedi."

731. **YONKERS—KENT—** 237-3440. Thru July 21 (tent.): "Stroker Ace." Beg. July 22 (tent.): "Porky's II: The Next Day."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Trading Places." #2—Thru July 21: "Flashdance." Beg. July 22: "Jaws 3-D." #3—"Superman III." #4—"WarGames."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"WarGames." #2—Thru July 21: "Now and Forever." Beg. July 22: "Class."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN—** 358-1844. Thru July 21: "Trading Places"; "48 Hrs." Beg. July 22 (tent.): "Staying Alive."

744. **NANUET—ROUTE 59—** 623-3355. "Snow White and the Seven Dwarfs."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Octopussy." #2—"Psycho II." #3—"Twilight Zone—The Movie." #4—"Flashdance." #5—"WarGames."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru July 21: "Trading Places." #2—Thru July 21: "Screwballs."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru July 21: "Porky's II: The Next Day." Beg. July 22: "Jaws 3-D." #2—Tent.: "Superman III."

748. **NYACK—CINEMA EAST—** 358-6631. Thru July 21 (tent.): "Baby, It's You."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. "Octopussy"; "Rocky III."

751. **PEARL RIVER—CENTRAL—** 735-2530. Thru July 21 (tent.): "Trading Places."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Porky's II: The Next Day."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Program unavailable.

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Twilight Zone—The Movie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Superman III." #2—"Flashdance."

774. **DANBURY—CINE—** 743-2200. #1—"Staying Alive." #2—"Trading Places." #3—"WarGames."

775. **DANBURY—CINEMA—** 748-2923. #1—"Return of the Jedi." #2—Thru July 21: "Snow White and the Seven Dwarfs."

777. **DANBURY—PALACE—** 748-7496. #1—"Octopussy." #2—"Twilight Zone—The Movie." #3—"Porky's II: The Next Day."

778. **DARIEN—PLAYHOUSE—** 655-0100. "WarGames."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Snow White and the Seven Dwarfs." #2—"Octopussy."

780. **FAIRFIELD—COUNTY—** 334-1411. "Staying Alive."

781. **GREENWICH—CINEMA—** 869-6030. "Tender Mercies."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Staying Alive." #2—"WarGames." #3—"Twilight Zone—The Movie."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Return of the Jedi."

784. **NORWALK—CINEMA—** 838-4504. #1—"Octopussy." #2—"Twilight Zone—The Movie."

785. **NORWALK—NORWALK—** 866-3010. "Superman III."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru July 18: "Smithereens." July 20-22: "Muddy River." Beg. July 23: "Starstruck."

789. **SPRINGDALE—STATE—** 325-0250. Thru July 21: "48 Hrs." Beg. July 22: "WarGames."

790. **STAMFORD—AVON—** 324-9205. #1—"Octopussy." #2—Thru July 21: "Snow White and the Seven Dwarfs."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Superman III." #2—"Trading Places." #3—"Flashdance."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Return of the Jedi." #2—"Porky's II: The Next Day."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Octopussy." #2—"WarGames." #3—"Superman III."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Return of the Jedi." #2—"WarGames." #3—227-9619. "Staying Alive." #4—226-6666. "Flashdance."

796. **WESTPORT—POST—** 227-0500. "Trading Places."

798. **WILTON—CINEMA—** 762-5678. "Snow White and the Seven Dwarfs."

New Jersey

(Area Code 201)
Hudson County

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru July 21: "Twilight Zone—The Movie." #2—"Return of the Jedi."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Trading Places." #2—"Deadly Force." #3—"The Entity"; "I, the Jury."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Superman III." #2—"Snow White and the Seven Dwarfs." #3—Thru July 21: "Porky's II: The Next Day"; "Screwballs." Beg. July 22: "Jaws 3-D."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Trading Places." #2—"Porky's II: The Next Day." #3—"Screwballs." #4—"Now and Forever."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Octopussy." #2—"Superman III." #3—"Snow White and the Seven Dwarfs." #4—"Twilight Zone—The Movie." #5—"WarGames." #6—"Stroker Ace."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru July 21: "Screwballs"; "Humanoids of the Deep." Beg. July 22: "Stroker Ace." #2—Thru July 21: "The Survivors"; "Tootsie."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru July 21: "Yellowbeard." Beg. July 22: "Stroker Ace."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Psycho II."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Trading Places." #2—"Superman III."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Snow White and the Seven Dwarfs."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. Thru July 21: "Screwballs." Beg. July 22: "Jaws 3-D."

815. **IRVINGTON—CASTLE—** 372-9324. Thru July 21: "Octopussy"; "Beastmaster." Beg. July 22: "Truck Turner"; "Across 110th Street."

817. **LIVINGSTON—COLONY—** 992-0800. "Snow White and the Seven Dwarfs."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru July 21: "Baby, It's You." Beg. July 22: "Class."

819. **MILLBURN—RKO—** 376-0800. #1—"Octopussy." #2—"WarGames."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru July 21: "Diva." Beg. July 22: "Jaws 3-D." #2—Thru July 21: "Tender Mercies." Beg. July 22: "Class." #3—"Porky's II: The Next Day."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Twilight Zone—The Movie." #2—"Flashdance."

823. **NEWARK—DRIVE-IN—** 344-2800. BLUE—"Snow White and the Seven Dwarfs"; "Tron." RED—"Porky's II: The Next Day"; "I, the Jury"; "The Entity." GREEN—"Trading Places"; "48 Hrs."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru July 21: "Snow White and the Seven Dwarfs." #2—Thru July 21: "Porky's II: The Next Day." #3—Thru July 21: "WarGames."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Octopussy."

828. **VERONA—VERONA—** 239-0880. "WarGames."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Tootsie."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—"Superman III." #3—"Trading Places."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru July 21: "48 Hrs."

841. **CRANFORD—RKO—** 276-9120. #1—"Porky's II: The Next Day." #2—"Snow White and the Seven Dwarfs."

842. **ELIZABETH—ELMORA—** 352-3483. "Psycho II"; "Bad Boys."

846. **LINDEN—TWIN—** 925-9787. #1—"WarGames." #2—Thru July 21: "Tender Mercies." Beg. July 22: "Jaws 3-D."

848. **ROSELLE PARK—PARK—** 245-0358. "Blue Thunder"; "The Toy."

849. **SUMMIT—STRAND—** 273-3900. "Snow White and the Seven Dwarfs."

851. **UNION—FIVE POINTS—** 964-3466. "Superman III."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Angelo, My Love."

854. **UNION—RKO—** 686-4373. #1—"Screwballs." #2—"Trading Places."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"WarGames." #2—Thru July 21: "The Entity"; "I, the Jury." Beg. July 22: "Jaws 3-D." #3—Thru July 21: "Now and Forever."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Twilight Zone—The Movie." #2—"Flashdance."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Tent.: "WarGames."

861. **CLOSTER—CLOSTER—** 768-8800. Tent.: "Octopussy."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Twilight Zone—The Movie." #2—"WarGames." #3—"Trading Places." #4—"Now and Forever."

863. **EMERSON—TOWN—** 261-1000. "WarGames."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru July 21: "Flashdance." Beg. July 22: "Jaws 3-D." #2—"Snow White and the Seven Dwarfs."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Superman III." #2—"Octopussy."

868. **FORT LEE—SHARON—** 224-0202. "Return of the Jedi."

873. **OAKLAND—TWIN—** 337-4478. #1—"Superman III." #2—"Octopussy."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru July 21: "The Survivors." #2—Thru July 21: "Blue Thunder."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Snow White and the Seven Dwarfs."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru July 21: "Stroker Ace." Beg. July 22: "Jaws 3-D."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Staying Alive." #2—"Return of the Jedi." #3—"Trading Places." #4—"Octopussy." #5—Thru July 21: "Porky's II: The Next Day." Beg. July 22: "Risky Business." #6—"Twilight Zone—The Movie." #7—"Return of the Jedi."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Superman III." #2—"WarGames."

880. **RAMSEY—CINEMA—** 825-2090. Thru July 21: "Snow White and the Seven Dwarfs."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru July 21: "Raiders of the Lost Ark." Beg. July 22: "Class."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Now and Forever." #2—"Trading Places."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—"Snow White and the Seven Dwarfs." #2—Tent.: "Yellowbeard."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **16, 86, 211, 422, 534, 535, 559, 710, 852**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. **6, 232, 513, 536, 748, 818**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **47**

BLUE THUNDER—(1hr. 50m., '83). A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **38, 232, 426, 437, 442, 447, 502, 524, 535, 545, 547, 549, 551, 641, 654, 848, 874**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a lowlife stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image*, yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **4, 32, 76, 502, 524, 551, 654**

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. **6, 36, 93, 103, 206, 210, 211, 407, 410, 413, 426, 447, 448, 500, 533, 545, 550, 554, 570, 625, 629, 636, 710, 735, 818, 821, 882**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **16, 646, 821**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **62**

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. **22, 41, 58, 102, 204, 307, 407, 413, 420, 512, 528, 533, 571, 604, 633, 649, 709, 804, 823, 857**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62**

★ **FIRST TIME, THE**—(1hr. 35m., '83) This slapstick sex comedy is the archtypal young-man's debut movie. The hero, Charlie (Tim Choate) is a shy teenager from an overprotective Jewish family who enrolls at the hysterically progressive Blossom College (i.e., Sarah Lawrence), where the ratio of women to men is eight to one, and where sex is not only tolerated but celebrated with brass bands. But Charlie strikes out with the girls, and in his film class the pretentious sycophants among the students receive praise for their work from the avant-garde professor while Charlie's neat little parodies of monster movies are scorned as trash. The movie is the story of Charlie's dreamlike triumph over all his tormenters. A protégé of Brian De Palma's, the director, Charlie Loventhal, shares De Palma's exuberant silliness, his mockery, his fondness for film parodies and nonsense. The likably nutty performers include Wallace Shawn as the professor, Marshall Efron as a rather too helpful guidance counselor, and Wendy Jo Sperber as an over-eager student vamp with ruby lips. R. **90**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **35, 38, 50, 60, 109, 112, 202, 206, 221, 223, 303, 402, 419, 436, 439, 447, 531, 533, 541, 559, 567, 574, 603, 625, 635, 650, 658, 664, 711, 714, 732, 745, 773, 791, 795, 822, 858, 864**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **42, 96, 518, 608, 622, 656, 740, 789, 823, 840**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **9, 44, 57, 92, 513, 530, 646**

GREY FOX, THE—(1hr. 32m., '83) Reviewed in this issue. PG. **60**

HAMMETT—(1hr. 38 m., '83) The young German director Wim Wenders, who once made a marvelous Teutonic variation on American crime films (*The American Friend*), is destroyed by his own reverence for American cultural myths in this story of Dashiell Hammett's early life. Based on a novel by Joe Gores, *Hammett* is about the writer in the days when he was still struggling to perfect his art in stories for the pulp magazine *Black Mask*. In Gores's conceit, Hammett, sucked into a case very much like the ones he wrote about, stumbles across the materials that he would later transform into *The Maltese Falcon.* Frederic Forrest gives Hammett the proper silver-haired reserve and courtliness, but everything else is disastrously boring—the stylized patter, which sounds merely tinny, the gummy-looking brownish-orange sets, the nervous, indistinct performances, lost somewhere between homage and parody. With Peter Boyle and Marilu Henner. PG. 16

JAWS 3-D—(1hr. 37m., '83) A Great White shark gets through a damaged sea gate which separates a seapark from the ocean. Dir. Joe Alves, with Dennis Quaid, Bess Armstrong. PG. **22, 41, 70, 97, 98, 105, 109, 114, 117, 201, 206, 210, 212, 220, 233, 237, 306, 407, 413, 420, 422, 427, 439, 512, 518, 523, 528, 533, 571, 573, 604, 615, 618, 625, 632, 649, 653, 659, 662, 700, 705, 709, 714, 732, 747, 805, 814, 821, 846, 857, 864, 876**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **55, 723**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86, 657**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

LA TRUITE—(1hr. 50m., '83) In French, Eng. subtitles. Joseph Losey, the old scourge of "decadence," goes to work on a bunch of corrupt jet-setting corporation officials and their wives (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves trying to dominate a proud, asexual country girl (Isabelle Huppert). Exactly *why* they want her is a mystery—the movie is devoted to the glory of this basilisk-eyed silent girl. Nothing much happens, but the atmosphere is clogged with portents, and the international settings (including Japan) are appropriately chic. A beautifully designed, thoroughly absurd movie. R. **6**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **11**

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time. He is too young to respond much, but Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. In black-and-white. **788**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **16, 86**

★**OCTOPUSSY**—(2hrs. 10m., '83) One of the most inventive, insolent, and satisfyingly preposterous of all the Bond movies. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan, "working" again after some years away from the screen, shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **21, 30, 46, 70, 83, 93, 114, 115, 201, 206, 215, 225, 236, 308, 401, 403, 418, 423, 428, 450, 513, 518, 532, 533, 536, 541, 562, 567, 601, 616, 637, 651, 653, 663, 700, 705, 709, 715, 717, 745, 750, 777, 779, 784, 790, 793, 807, 815, 819, 827, 861, 867, 873, 878**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 646**

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles (sister of Janet Leigh in the original) now seeking vengeance against Norman, Meg Tilley as her sympathetic daughter, Dennis Frantz as the greasy manager of the Bates Motel, and Robert Loggia as a shrink. **32, 211, 442, 500, 503, 530, 542, 547, 550, 638, 645, 666, 724, 745, 810, 842**

PUBERTY BLUES—(tk hrs., tk m., '83) Reviewed in this issue. R. **88**

QUERELLE—(2hrs., '83) The last film directed by Rainer Werner Fassbinder before his death, last June, is a turbid, almost suffocating, and unbearably pretentious fiasco. Querelle, the hero of Jean Genet's early novel *Querelle de Brest,* is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. No matter what he does, Querelle only grows in glamour in the eyes of his creator who surrounds him in an aura of deliriously perverse imagery. Alas, Querelle is played in the movie by the American Brad Davis whose short, conventionally muscular body and empty, all-American face bring the high-flying fantasies down with a thud. Fassbinder's insistently stylized treatment features a standard Fassbinder bar, where everyone stands around languorously making "insinuating" remarks, and a lot of ritualized homoerotic sex. And yet the material lacks the charge, terror and ecstasy that makes Genet so voluptuous a reading experience. With Jeanne Moreau as a madame who turned forty and "developed a taste for hard-muscled men," Franco Nero as Querelle's worshipful commander, and the usual Fassbinder stock company playing a variety of thugs, studs, pimps, and victims. **97**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 109, 115, 201, 203, 212, 220, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 573, 602, 608, 617, 620, 625, 627, 632, 650, 714, 719, 728, 756, 775, 783, 792, 795, 803, 830, 868, 878**

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 97

SORCERESS, THE—(1hr. 16m., '83) A sword and sorcery epic. R. 210

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 788

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. 97

STAYING ALIVE—(1hr. 29m., '83) Picking up where *Saturday Night Fever* left off, Tony tries to get a job dancing on Broadway. Dir. Sylvester Stallone, with John Travolta, Cynthia Rhodes. PG. **45, 210, 237, 426, 523, 531, 541, 567, 573, 625, 648, 710, 740, 774, 780, 782, 795, 878**

STROKER ACE—(1hr. 36m., '83) A pathetic excuse for a movie, featuring dumb sex jokes, unexciting car races, and Burt Reynolds smirking, smirking, smirking. With Jim Nabors, Loni Anderson, and Ned Beatty. Directed, sort of, by Hal Needham. PG. **513, 530, 535, 542, 609, 639, 644, 645, 666, 731, 807, 808, 809, 876, 888**

SUPERMAN III—(2hrs. 4m., '83) This time Christopher Reeve goes on a bad Kryptonite trip and exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to redeem a labored, noisy, and tedious movie. Dir. Richard Lester, with Richard Pryor. PG. **32, 58, 83, 92, 98; 109, 111, 117, 201, 206, 214, 219, 225, 237, 307, 401, 402, 412, 420, 439, 519, 523, 541, 557, 561, 567, 600, 606, 628, 629, 630, 632, 642, 648, 662, 668, 709, 714, 719, 732, 747, 773, 785, 791, 793, 805, 807, 811, 830, 851, 867, 873, 879**

SURVIVORS, THE—(1hr. 50m., '83) A comedy about three men who share a common predicament in a world where no one is safe from becoming unemployed. Dir. Michael Ritchie, with Robin Williams, Walter Matthau. R. **20, 32, 401, 416, 436, 530, 535, 548, 549, 555, 574, 644, 655, 666, 711, 720, 808, 874**

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, divides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. 88

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **20, 416, 436, 530, 548, 549, 644, 655, 711, 808, 829**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **24, 33, 74, 80, 111, 112, 205, 210, 215, 220, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 573, 603, 608, 628, 651, 656, 663, 664, 667, 701, 707, 714, 719, 722, 732, 740, 746, 751, 774, 791, 796, 804, 806, 811, 823, 830, 854, 862, 878, 883**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. **23, 37, 48, 93, 98, 105, 109, 112, 212, 220, 234, 305, 403, 407, 411, 418, 422, 512, 526, 529, 537, 541, 555, 567, 629, 632, 635, 640, 642, 653, 658, 663, 702, 707, 709, 714, 717, 745, 758, 777, 782, 784, 803, 807, 822, 858, 862, 878**

★**WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 24, 37, 72, 78, 92, 104, 112, 113, 114, 201, 213, 234, 305, 407, 412, 414, 426, 448, 501, 531, 546, 552, 554, 566, 570, 600, 603, 610, 615, 621, 626, 630, 631, 632, 635, 640, 648, 663, 707, 708, 732, 735, 745, 774, 778, 782, 789, 793, 795, 807, 819, 825, 828, 846, 857, 860, 862, 863, 879**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 39

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. 71

Revivals

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. 13

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. 96

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. 7

EXTERMINATING ANGEL, THE—(1hr. 31m., '62) In Spanish, Eng. subtitles. A moral fable involving a group of socialites confined to one room over a long period of time. Dir. Luis Buñuel, with Sylvia Pinal, Jose Baviera. 13

GIMME SHELTER—(1hr. 31m. '70) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious, possibly hypocritical moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. 4

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 2

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that frustrate the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. 96

LAST TYCOON, THE—(2hrs. 3m., '76) Justice is not quite done here to the story F. Scott Fitzgerald left unfinished when he died in 1940. A mood piece, written by Harold Pinter, about Hollywood and the people who inhabit it. With Robert De Niro (excellent), Robert Mitchum, and Ingrid Boulting (disastrous). Dir. Elia Kazan. 39

MURMUR OF THE HEART—(1hr. 50m., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper bourgeois French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Lea Massari. 2

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. 2

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 2

SORROW AND THE PITY, THE—(4hrs. 20m., '72) In French and German, Eng. subtitles. A four-hour-twenty-minute film that holds you transfixed from beginning to end. Starting out as a documentary about one French town during the Occupation in World War II, it spreads in concentric circles—through careful general views with the famous, the obscure, and the infamous, as well as much superbly used previous film footage—to cover France, Germany, England, mankind. It is history and philosophy combined, but also brilliant filmmaking. Above all, it refrains from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty to others and persecution of them. If ever a film came close to presenting the full mystery of human personality, this is it. Directed, written, and narrated by Marcel Ophuls. 4

THEATER

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Broadway

Previews and Openings

Wednesday, July 20

MAME—Angela Lansbury recreates the title role in the musical by Jerome Lawrence, Robert E. Lee, Jerry Herman, adapted from Patrick Dennis's novel *Auntie Mame;* directed by John Bowab. With Anne Francine, Jane Connell, Willard Waterman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $24-$40; Fri. & Sat. at 8 $27-$45; Wed. at 2, $15-$30. Previews start 7/20 prior to a 7/24 opening. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs., 45 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Doug McKeon (taking over for Matthew Broderick thru 7/30), Elizabeth Franz, Peter Michael Goetz, Theresa Diane, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Neil Simon Theater,** 250 W. 52nd St. (586-6510). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $12-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$45; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. All major credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison and Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, Ellis Rabb, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Sandy Faison, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

AH, WILDERNESS—Eugene O'Neill's play stars Philip Bosco and Dody Goodman in Roundabout Theatre's 50th anniversary production of small-town American life in 1906; directed by John Stix. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $12-$18; thru 7/24. **Haft Theater at F.I.T.,** 227 W. 27th St. (242-7800).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE CRADLE WILL ROCK—Return engagement of the revival of Marc Blitzstein's satire on the evils of a town run by a corporation; directed by John Houseman; featuring Lisa Banes, James Harper, and Brooks Baldwin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22; thru 9/4. **Douglas Fairbanks Theater,** 432 W. 42nd (564-3510).

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennet; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17; from 7/28. **Perry St. Theater,** 31 Perry St. (255-7190).

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of *The Naked Civil Servant* and *How to Become a Virgin* Crisp will also answer questions from the audience. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; $15; thru 8/7. **Actors' Playhouse,** 100 Seventh Ave. (691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Lorna Luft, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $22-$24. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Wed., Sat., & Sun. mats at 2; $16-$20; 7/26-9/4. **Roundabout/Haft Theater,** 227 W. 27th (242-7800).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Geoffrey Sherman. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$22; thru 9/11. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ●

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 9/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SUNDAY IN THE PARK WITH GEORGE—A new musical with book by James Lapine and music/lyrics by Steven Sondheim, starring Mandy Patimkin, Bernadette Peters, and Christine Baranski. Story centers on the French Impressionist painter George Seurat. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3. **Mainstage at Playwrights Horizon,** 416 W. 42nd (279-4200).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3, $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

THAT'S IT, FOLKS!—Mark O'Donnell's farce about the end of the world, directed by Douglas Hughes. Mon.-Thurs. at 8, Fri. at 8 & 10; $9-$11. **Studio Theater,** 416 W. 42nd (279-4200).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring Dan Butler, Bruce Lyons, Peder Melhuse, and Mary Copple, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18; thru 7/24. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

AMERICAN FOLK THEATER—One-act plays by New York authors: Percy Granger's *Forbidden Copy,* directed by Miguel Ten and Leslie Lee's *The Wig Lady,* directed by Bob Maitland. 7/19, & 22 at 8, 7/23 & 24 at 7. Marcia Savin's *The Four O'Clock Ramble,* directed by Ann MacMillan and Laurence Holder's *Ruby & Pearl: A Class Act,* directed by Lee Archer. 7/20, & 21 at 8, 7/24 at 3, 7/23 at 10; $8. **Actors and Directors Theater,** 410 W. 42nd St. (279-4200).

AMERICAN JEWISH THEATRE—Marilyn Sokol and Avi Hoffman in *The Rise of David Levinsky,* book and lyrics by Isaiah Sheffer, music by Bobby Paul; directed by Sue Lawless. Tues., Wed., Thurs., & Sat. at 8, Wed. & Sun. at 2, Sun. at 7; $13.50; thru 9/1. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

AMERICAN THEATER OF ACTORS—Anton Chekhov's *Uncle Vanya;* directed by Delos Brown, starring Tom Hewitt and Kevin Spacey. 7/20-23, 27-30 at 8. $4; **ATA,** 314 W. 54th (864-6143).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50; thru 7/31. 99 Seventh Ave. So. (924-7100).

HENRY ST. SETTLEMENT REP—Joyce Walker Joseph's *Games,* about a man, his woman, and his music; 7/20, 28, 29, 30, 31 at 7; 8/4-7 at 7; Sun. mats. 7/31 & 8/7 at 2; $5. Pearl Cleage's *Hospice,* about a reunion between a mother and daughter after twenty years; 7/22, 28-31 at 7, 8/4-7; mats. 7/31 & 8/7 at 2; $5. Nubia Kai's *Parting,* a two-character drama depicting a parting scene between a couple; 7/21, 28-31 at 7; 8/4-7 at 9; Sun. mats. 7/31, 8/7 at 4; $5. **Theater,** 466 Grand St. (598-0400).

NEW ARTS THEATRE—August Strindberg's *Miss Julie;* 7/20, 22 at 8; 7/17 at 3. Maxim Gorky's *Summerfolk;* 7/19, 21, 23 at 8; $4 (both plays for $7). **TOMI Theater,** 23 W. 73rd (596-3758).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents Kevin Kline in the title role of *Richard III;* directed by Jane Howell; with Marian Seldes, Mark Hammer, Gerry Bammen, Betty Miller, Bruce Davison, Concetta Tomei, David Alan Grier, John Seitz, and an additional cast of 36. Tues.-Sun. at 7:30; thru 7/31 (no perf. 7/21). Free tickets are distributed at the **Delacorte Theatre** (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter park at 81st & Central Park West, or 79th & Fifth.

PROMETHEAN THEATRE COMPANY—Dan Roentsch's *Will Kemp,* a modern Elizabethan comedy telling of Shakespeare's clown as he vies with the Bard for love of the Dark Lady. Wed.-Fri. at 8, Sat. at 4 & 8, Sun. at 4 & 7:30; $5; Theater, 23 W. 73rd (719-9812).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and *Habana, Antologia Musical,* in Spanish in repertory; $8-$10; thru August. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $10-$12; thru 7/31. One Sheridan Sq. (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *The Merry Wives of Windsor,* directed by Timothy Oman; on tour through neighborhood parks thru 8/7; free; outdoors. Originally set in a 16th century English town, production shifts the locale to late 19th century New Orleans with Falstaff becoming a Civil War captain. 7/21 at 6, Sunset Park. 7/22 at 6, Fort Greene Park. 7/23 at 6, Owl's Head Park. 7/24 at 4, Prospect Park (Prospect West Side)—all in Brooklyn. 7/27 at 6, O'Donohue Park. 7/28 at 6, Astoria Park. 7/29 at 6, Kissena Park. 7/30 at 5, Cunningham Park. 7/31 at 2, Highland Park—all in Queens. Call 877-6810 for further information.

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; 7/22-10/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICANS, PARTS I & II—Part I of Martin Zurla's, play, 7/27-8/1 at 8, 2 mat. on 7/31; Part II, 7/28, 30, 31, & 8/2 at 8. $5. **Raft Theater,** 432 W. 42nd (947-8389).

APPOINTMENT WITH DEATH—Agatha Christie's mystery set in a hotel in Jerusalem and the ruins of Petra, starring Mary Orr and Charlotte Jones; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 8/7. **Apple Corps Theater,** 601 W. 51st (664-0027).

ARRIVALS—Stephen Kantrowitz's comedy concerning a family's reaction to its gay son and his new friend. Sun.-Wed. at 7:30; $10; thru 7/27. **18th St. Plyhse,** 145 W. 18th (201 335-1327).

BARBARA AND RUTH—Jerry Koegel's drama of a second chance at life and love; directed by Mark LeBlonde. Thurs.-Sun. at 8; $4; thru 7/24. **West End Theater,** 302 W. 91st (724-2304).

CHRISTOPHER BLAKE—Moss Hart's play, originally produced in 1946, probes the effects of divorce on a 12-year-old boy, portrayed by Andrew Cassese. Lee Moore and Leslie Lyles play the parents; directed by June Prager. Wed.-Sat. at 8, Sun. at 3; $8. **Quaigh,** 108 W. 43rd (221-9088).

COURT REVELS—Scenes, speeches, dances and songs drawn from the works of Shakespeare and from the poems, letters, and speeches of Queen Elizabeth I; directed by Patrick Tucker, and performed by eight actors from the Drama studio of London. Wed.-Sat. at 6:30 & 8:30, Sun. at 5 & 7; $5; 7/20-24. **Raft Theater,** 432 W. 42nd (279-4200).

DOUBLE BILL—Dorothy Parker's *Here We Are,* comedy centering on the first moments of newlyweds on a train, with Elizabeth McNamara and John Mulkeen. Jack Heifner's *Patio,* about two sisters in a small Texas town preparing for a party; with Susan Crippen and Alanna Hamill. Tues.-Sat. at 8; 7/26-30. **78th St. Theater,** 236 W. 78th (595-0850).

EQUILIBRIUM—Laurie Sammers's drama about what happens when a character's illusionary world is shattered; directed by Mary Best Kimball. 7/27-8/7 at 8; $4. **Courtyard Playhouse,** 39 Grove St. (765-9540).

FOOTLIGHTS—One-woman show written and performed by Leslie Ayvazian; directed by Pat Carmichael, with piano accompaniment by Steve Lutvack. Wed.-Sat. at 8, Sun. at 3; $6; thru 7/24. **TOMI,** 23 W. 73rd (787-3980).

THE GREAT CITY—Three short plays by James Purdy, each illuminating a character at a breaking point in his life: *Scrap of Paper, Don't Call Me by My Right Name, & What Is It, Zach?;* all directed by Ann Raychel. Fri.-Tues. (exc. Sun.); $4; thru 7/26. **Theatre-Studio,** 750 Eighth Ave. (929-3567).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy, directed by Justin White, is set in present-day New York and includes conga drummers, dancers, and a torch-lit finale. Fri.-Mon. at 6; thru 8/1. FREE. Outdoor amphitheatre, **Westside Community Garden,** 89th St. between Columbus & Amsterdam Aves. (496-1247).

MY POOR MARAT—Translation, by Alexey Kovalev who has also directed, of Alexei Arbuzov's Russian play concerning three youths who meet during the siege of Leningrad in 1942, and tells of subsequent events in their lives through 1959. Wed., Thurs., & Sat. at 8; $5; 7/27-9/3. **Actors Corner,** West End Ave. at 107th (568-6435).

PARIS—A revival of the 1928 musical with music and lyrics by Cole Porter; adapted from the play by Martin Brown; directed by Barbara Vann. Wed.-Fri. at 8:30, Sat. at 7 & 10; $6 & $7; 7/27-8/21. **Medicine Show,** 6 W. 18th (255-4991).

THE ROMANTICS—Adam Craar's play about four people looking for true love in a cynical world; directed by Alicia Quintano. Thurs.-Sat. at 8, Sun. at 3; thru 7/31. **Troupe,** 335 W. 39th (249-2450).

THE SEA GULL—Chekhov's drama. Thurs.-Sun. at 8; $5; thru 8/14. **Prometheus,** 239 Fifth St. (477-8689).

SPIDER'S WEB—Comedy thriller by Agatha Christie, about a house with a mysterious past, a secret drawer, a sliding panel, a disappearing corpse, and a houseful of eccentric characters. Thurs.-Sat. at 8, Sun. at 3; $8; thru 7/31. Directed by Neal Weaver. **Meat and Potatoes,** 306 W. 38th (4th floor) (564-3293).

THREE SHORT PLAYS WITH LONG TITLES—The Kettle Theater Company presents Nicky Silver's *The Effect of Jewish Intellectual Film-Makers on Unformed Adolescent Personalities* and *The End of Humanity. . .As We Know It;* directed by Robin Saex and Leslee Ann's *The Myth of Genivieve, or How I Lost It In the Seventies;* directed by Joel Bassin. Sat. at 7 & 10, Wed. at 8, Thurs. at 8; $5; 7/22-8/6. **The Open Eye,** 316 E. 88th (249-6584).

TRIPLE BILL—Samuel Beckett's *Ohio Impromptu, What Where,* and *Catastrophe,* all directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JOHN AHEARN/RIGOBERTO TORRES—A changing installation of sculpture dealing with portraits of Bronx residents. Thru 8/26. Alexander, 20 W. 57th (757-3721). Mon.-Fri. 10-6.

JOHN GRILLO/LOWELL REILAND—Watercolors/Black asphalt, metal sculpture. Thru 8/12. Lumbard, 38 E. 57th (421-3492). Tues.-Fri. 10-5:30.

RUDOLF GROSSMANN/EMIL ORLIK—Figurative graphics from northern Europe during the first half of the 20th-century by both. Thru 7/29. Sumers, 50 W. 57th (541-8334). Tues.-Fri. 10-5.

JAN GROTH—Recent drawings and tapestries, thru 7/29. Goodman, 24 W. 57th (977-7160). Mon.-Fri. 10-6.

MIRO—Graphics, gouache, on his 90th birthday; thru 7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

PHILIP PEARLSTEIN—Realist, many nudes, watercolors, large charcoal drawings in conjunction with retrospective at Brooklyn Museum, thru 9/18. Frumkin, 50 W. 57th (757-6655). Mon.-Fri. 11-5.

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes, thru 9/10. Friedman, 26 E. 82nd (794-8950).

MATI KLARWEIN—Visionary landscapes, portraits, thru 7/29. Graham, 1014 Madison (535-5767).

BOARDMAN ROBINSON (1876-1952)—Political drawings, thru 8/12. Kraushaar, 724 Fifth (307-5730).

SoHo

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naifs et Primitifs, 172 Prince (925-0918).

ANDREA ZAKIN—Kaleidoscopic worlds of imaginary figures, nightmares in paint on paper, thru 7/26. Ingber, 460 W. Broadway (674-0101).

FREDERIC ZELLER—Steel and copper sculpture, thru 7/31. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

Other

BOB HOWELL—Ceramic sculpture with Western themes, thru 7/29. BFM, 150 E. 58th (755-1243).

PENNY KAPLAN—"Roman Courtyard," an outdoor environment, thru 8/30. Bellevue Psychiatric Building, First Avenue between 29th and 30th (561-4949).

MICHAEL NEWBERRY—Figures, some in interiors and life-size, 7/18-8/7. Noho, 542 LaGuardia Pl. (473-9619).

AUGUSTE RODIN—Sculpture: Reductions and enlargements, thru 7/31. Cantor Sculpture Center, 1 World Trade Center (105th fl) (308-3800). By appt.

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Mon.-Fri. 10-5:30. Found objects by Arman, Bourgeois, Calder, Cornell, Nevelson, thru 7/30.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

FRENCH—41 W. 57th (308-6440). Mon.-Fri. 11-5. Bogaev, Kohlmeyer, Poskas, Virmelin, thru 7/30.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GETLER/PALL—50 W. 57th (581-2724). Tues.-Fri. 10-5:30. Prints by Chia, Dine, Motherwell, Oldenburg, thru 7/30.

GRUENEBAUM—38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30. Cavallon, de Kooning, NcNeil, thru 7/30.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. Thru 7/30.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th-and 20th-century European and American paintings, thru 9/12.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

NIPPON CLUB—145 W. 57th (581-2223). Mon.-Sat. 11-7. Contemporary Japanese "Nihonga" paintings from the Tokyo Central Museum, thru 7/31.

PACE—32 E. 57th (421-3292). Mon.-Fri. 9:30-5:30. Close, Dine, Dubuffet, Rothko, Steinberg, thru 7/30.

PEARL—38 E. 57th (838-6310). Tues.-Fri. 10-6. Paintings of the 50's by Chaet, Greene, Hill, Loew, thru 7/29.

PHOENIX—30 W. 57th (245-5095). New members choose unaffiliated artists, thru 7/23.

PROTETCH—37 W. 57th (838-7436). Mon.-Fri. 10-6. Armajani, Burton, Mangold, Steir, thru 7/30.

ROSENBERG—20 W. 57th (757-2700). Mon.-Fri. 10-5. "Hidden Treasures," by Coignard, Getz, Moore, Yektai, thru 9/3.

SACHS—29 W. 57th (421-8686). Rotating recent painting and sculpture by gallery and invited artists, thru 7/29.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30. Latin rhythms by Eskenazi, Mora, Quiroz, Sanches, thru 8/27.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

WOLF—30 W. 57th (586-8432). Mon.-Fri. 10-6. Southwestern Mimbres ceramics from 700-1100AD plus Coplans, Devine, Feininger, thru 7/29.

ZARRE—41 E. 57th (752-0498). Boyd, Buonagurio, Pousette-Dart, thru 7/30.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

ERICSON—23 E. 74th (737-6155). Mon.-Fri. 11-6. Electric colors and lines by Abrams, surreal constructions by King, sectioned canvases by Voglis, thru 7/29.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5. New drawings by Baselitz, Berlant, de Kooning, Heizer, thru 9/16.

HELLER—965 Madison (988-7116). A magical, fantastical world in Swedish blown glass, thru 7/28.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, thru 7/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, wall hangings, thru 8/30.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Gods, heros from mythology by Bonasone, Goltzius, Pecham, thru 9/1.

MILLER—724 Fifth (246-1625). Mon.-Fri. 11-5:30. Paintings and works on paper by Chase, Juarez, Zakanitch, thru 7/30.

PAYSON-WEISBERG—822 Madison (249-1666). Works on paper by Anthony, Banach, de Juan, Dillon, thru 7/30.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits by Bowman, Mason, others, thru 7/29.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Bolotowsky, Dubuffet, Matisse, Severini plus Baron, Levy, Schulz, thru 8/30

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Cartoonists and caricaturists, thru 7/29.

SOLOMON—959 Madison (737-8200). Tues.-Fri. 11-5:30. Hofmann, Lichtenstein, Moore, thru 7/29.

VANDERWOUDE/TANANBAUM—24 E. 81st (879-8200). Mon.-Fri. 10-5:30. Nine contemporaries including Horwitt, Neill, Oppenheim, thru 8/19.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. Bilik, Royo, Sanjurjo, Wheeler, thru 8/30.

WILLARD—29 E. 72nd (744-2925). Lane, Price, Watts, Youngblood, thru 7/31.

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

ANNINA NOSEI—100 Prince (431-9253). Witty drawings by Barth, mysterious landscapes by Deutsch, others, thru 7/29.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 12-6. Collage, paint and photos by Miller, Schwender, others, thru 7/30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

14 SCULPTORS—164 Mercer (966-5790). Sculpture from the Johnson atelier, 7/26-8/13.

GLADSTONE—152 Wooster (505-8690). Brooks, de Rosa, Kozloff, Quinones, thru 8/30.

HABER—133 Greene (505-7800). Mon.-Sat. 11-5. The knot and the spiral in paintings and sculpture, thru 9/29.

HELLER—71 Greene (966-5948). Wed.-Sat. 11-6. 3-D objects in glass, clay, and metal, thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, thru 9/7.

HUTCHINSON—138 Greene (966-3066). Mon.-Fri. 10-6. Contemporary paintings and sculpture, thru 7/29.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Dean, Dwyer, thru 7/31.

SOHO CENTER—114 Prince (226-1995). Angular geometrics by Dombrowski, iconic constructions by Lopes, people and autos by Maresca, interior spaces of the past by Wright, thru 7/23.

TOLL—146 Greene (431-1788). Mon.-Fri. 11-5. Brady, Humphry, von der Lippe, thru 7/22.

22 WOOSTER—(431-6445). Fired clay constructions by Carey, painted wall sculpture by Nash, others, thru 8/6.

WARD-NASSE—178 Prince (925-6951). "Memories, Dreams, and Reflections" by members, thru 8/25.

WEBER—142 Greene (966-6115). Mon.-Fri. 11-5. A single work each by nine artists including Bleckner, Ostrow, Wagner, thru 7/22.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ART ON THE BEACH—Battery Park Landfill, Gate 18, Chambers and West Street (619-1955). Wed.-Sun. 12-5:30. Six installations by artist, architect and performing artist, thru 9/25.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CONDESO/LAWLER—119 W. 25th (741-2377). Gallery artists, thru 7/30.

DELAHUNTY—291 Church (226-2519). Paintings by Abbott, Fink, Leiber, and Wool, thru 7/30.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Cartoon art including Dick, Garfield, Tracy, B.C., others, thru 9/30.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat. 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

FREIDUS—158 Lafayette (925-0113). Mon.-Fri. 10-6. Urban funk in sculpture tapestries by Zelevansky, thru 7/29.

GREY—NYU, 33 Washington Pl. (598-7603). The old and the new West from Remington to de Maria, thru 8/12.

JAY—13 Jay (925-9424). Etchings by Hewitt, Parker, Pelavin, thru 7/31.

JUST ABOVE MIDTOWN—178-80 Franklin (966-7000). Adler, Cumming, Greene, many others, thru 7/29.

MANHATTAN PSYCHIATRIC CENTER—Ward's Island (288-7650). Daily 10-sundown. Five site specific environments and sculptures by Ben-Haim, Gross, Habenicht, Steinfort, Williams, thru 8/30.

NATURE MORTE—204 E. 10th (420-9544). Thurs.-Sun. 12-6:30. Eleven artists including Carrino, Nagy, Nechvatal, thru 7/31.

PROTETCH MCNEIL—214 Lafayette (226-8957). Large scale sculpture by Armajani, Aycock, Burton, Chamberlain, Ferrara, Miss, thru 9/2.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck* Magazine, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

RYAN—452 Columbus Avenue (799-2304). New York nightlife in the 30's by Hopper, Marsh, others, 7/19-8/22.

SALVATORE ALA—32 W 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

SEGUY—61 W. 62nd (265-3314). Brazilian artists, thru 7/24.

Photography

MARK ANDRES—Manipulated, handcolored photos, thru 7/29. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

TREVOR AUGUSTUS BROWN—From the commercial sector particularly fashion and beauty, thru 7/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

ESTHER BUBLEY—Photos, thru 7/30. Ledel, 168 Mercer (966-5353).

RICHARD BURKHART/WAYNE LEVIN—Central Park/The illusion of New York City streets. Thru 7/29. Arsenal, 830 Fifth (360-8141). Mon.-Fri. 9:30-4:30.

FLOATING FOUNDATION OF PHOTOGRAPHY—Pier 40 S., Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. "Heroes, Heroines, and Fans," of the music world including Elvis by Miller, thru 8/21.

FREIDUS—158 Lafayette (925-0113). Eleven Southerners, thru 7/30.

49TH PARALLEL—420 W. Broadway (925-8349). April, Begin, Cohen from Quebec, thru 7/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Fri. 1-6. Isolation in the subways, religion in Brooklyn's Baptist churches, mothers and daughters by twelve including Berg, Davidson, Wilson, thru 7/24.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. Traditional Philadelphia in the 30's and 40's, coastal Florida from the mid-40's to 1975 by Steinmetz; Times Square by Stoumen, thru 8/14.

BOB KEANE—The lily pond at Giverny and other botanical subjects, thru 8/1. Horticultural Society, 128 W. 58th (757-0915). Mon.-Fri. 10-5.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

OZIER MUHAMMAD—Living with music and views of the South, thru 8/13. Air Studio, 336 E. 13th (254-4972).

NEIKRUG—224 E. 68th (288-7741). Wed.-Fri. 1-6. "Rated X," by Mapplethorpe, Lynes, Van Der Zee, others, thru 7/29.

DON NESTER—Landscapes and figure studies, thru 7/31. Focal Point, 278 City Island Avenue, City Island (885-1403).

NIKON HOUSE—620 Fifth (586-3907). The Amazon Expedition of the Costeau Society, thru 7/30.

PFEIFER—825 Madison (737-2055). Great nudes, thru 7/29.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m. Interpretations of New York by members, thru 8/12.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/4. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and Illustrations; thru 9/20... African Textiles; thru 12/4... Visions of Space: Weavings of Astronomical Scenes; thru 8/31... South of Winter: Scenes from the Aransas Wildlife Refuge; 7/24-11/30.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Wed., Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge; thru 9/5... Masterpieces of American Paintings from the Collection; thru 8/14... Wilbour in Egypt: America's First Egyptologist; thru Aug... Philip Pearlstein: A Retrospective; thru 9/18... Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Canes and Walking Sticks; thru 7/24... Designed for Theater; thru 8/7... Urban Documents: 20th-Century American Prints; thru 9/4... Photography and Architecture: 1839-1939; 7/26-10/16.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Recent European Paintings; thru 9/4... Recent Acquisitions; 7/22-9/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru 10/2... Color and Shape in American Indian Art; thru 9/4... Constable's England; thru 9/4... Islamic Jewelry; thru 8/14... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; thru 8/14... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18. Also the **Equitable Gallery,** 1285 Avenue of the Americas. Mon.-Fri. 10:30-4. A Pieced Paradox: Amish Crib Quilts; thru 8/31... **City Gallery,** 2 Columbus Circle. Mon.-Sat. 10:30-5:30. Quilts from the Indiana Amish: A Regional Collection; thru 8/21.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31... Arctic Art: Eskimo Ivory; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Thru 9/17, *The Early Days,* a new documentary about the Beatles.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Holograms which interpret traditional art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Mondrian: New York Studio Compositions; thru 9/27... Some Contemporary Prints; thru 9/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. California Counterpoint: New West Coast Architecture; thru 9/15.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Barbizon Prints, by Millet, Dupré, others; thru 8/6... Lewis Hine Photographs: Fellow Immigrants-A Sketch of Ethnic Life and Literature in New York; thru 9/1.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Made in Queens; thru 9/11... Photographs by Kenji Nakahashi; thru 9/11... A Printer's Perspective: Jeryl Parker Editions; thru 9/18... Twentieth-Century Art from the Metropolitan Museum of Art: Selected Recent Acquisitions; thru 10/16.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris,** 42nd at Park Ave. Mon.-Sat. 11-6, Thurs. 11-7:30. Reginald Marsh's New York; thru 8/24. **Federal Hall,** 26 Wall St. Mon.-Fri. 11-3. The Comic Art Show: Cartoons in Painting and Popular Culture; 7/18-8/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale Sept. **East,** 219 E. 67th St. (570-4141). 7/19 at 10: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 7/14.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, July 18

MOSTLY MOZART—Festival Orchestra, John Nelson conductor; pianist Bella Davidovich, violinist Dmitry Sitkovetsky. Haydn's Symphony No. 6, "Le Matin"; Mendelssohn's Piano Concerto No. 1; Mozart's Violin Concerto No. 5 and Symphony No. 33. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7.

JOYCE LINDORFF, harpsichordist. Works of Rameau. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WOMEN IN JAZZ DOWNTOWN—Sister Swing. Chase Manhattan Plaza, Nassau and Cedar Sts., at noon. Free.

EVELYN BLAKEY AND CELEBRATION—Jazz quintet. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway and Wall St., at 12:30. Free.

PRINTED CIRCUIT—Contemporary music and music/poetry by Paul Galasso. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

WEST VILLAGE CHORALE SUMMER SING—David Amram conducts open readings of Bach's *Magnificat* and *Christ Lag in Todesbanden.* St. John's Church, Waverly Pl. and 11th St., at 7:30. $3.50.

JULIUS GROSSMAN ORCHESTRA, soprano Diane Barclay. Beethoven, Mozart, Copland, Puccini, Bizet. Dreiser Community Center, 177 Dreiser Loop, Co-Op City, Bronx, at 8. Free.

ORLANDO MARIN ORCHESTRA—Latin music. 52 People's Park, Leggett and St. Johns Sts., Bronx, at 8. Free.

RICKY SKAGGS/THE WHITES—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

Tuesday, July 19

MOSTLY MOZART—Kalichstein-Laredo-Robinson Trio, with violist Michael Tree, double-bassist Harold Robinson. Mozart's Piano Trio in E, K. 542; Mendelssohn's Piano Trio No. 2; Schubert's Quintet in A, "Trout." Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Newell Jenkins conductor; basset-hornist Paul Gallo, violinist Benjamin Hudson, violist Jacob Glick. Kraus's Overture to *Olympie;* Mozart's Symphonie Concertante for Violin and Viola; Rolla's Concerto in F for basset-horn; Haydn's Symphony No. 34. Washington Square Park, foot of Fifth Ave., south of 8th St., at 8. Free. Rainspace, NYU Loeb Student Center, 566 LaGuardia Pl.

ZELMAN BOKSER, composer, with a chamber ensemble. Cooper-Hewitt Museum Garden, 2 E. 91st St. (860-6868), at 6:30. Free.

HERMAN D. TAYLOR, organist. Clerembault, Franck, Bach, Duruflé. Riverside Church, the Drive at 122nd St., at 7. Preceded at 6:30 by a recital by carillonneur Frank Deleu; works by Uten. Free.

JOHN REED, cellist/**DORIS STEVENSON,** pianist. Strauss, Paganini. Trinity Church, Broadway at Wall St., at 12:45. Free.

WOMEN IN JAZZ DOWNTOWN—Nancy Hildegarde Pratt Quintet. Chase Manhattan Plaza, Nassau and Cedar Sts., at noon. Free.

ANDREW BOLOTOWSKY, flutist, with mime Jane Adler. Trinity Outdoor Cafe, Trinity Church south courtyard, Broadway at Wall St., at 1:30. Free.

FOURTH AVENUE—New jazz. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:15. Free.

JOHNNY CUNNINGHAM, fiddler/**SONJA SAVIG,** folk singer. Eagle Tavern, 355 W. 14th St. (924-0275), at 8. $6.

BRUCE SMITH PERCUSSION PLUS—Pier 11, South St. and the East River, at noon. Free.

LYNN OLIVER AND ORCHESTRA—Swing music. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 12:30. Free.

CUBAN RHYTHMS—Performance and discussion by trumpeter Mario Bauza, percussionist Carlos "Patato" Valdez, saxophonist Paquito D'Rivera. Caribbean Cultural Center, 408 W. 58th St. (307-7420), at 7. $4.

FRANK PEROWSKY QUINTET—Jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

CAYENNE JAZZ BAND—Dixieland music. Astor Pl., Cooper Square Park, at 12:15. Free.

GARY PACE—Dixieland music. City Hall steps, Park Row and Broadway, at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gary Miller conducts open readings of Handel's *Ode for St. Cecilia Day,* Bach's *Christ Lag in Todesbanden,* Britten's *Hymn to St. Cecilia.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

BROOKLYN PHILHARMONIC, Bruce Ferden conductor; clarinetist Mitchell Estrin, bass-baritone Arthur Woodley. Copland's *Appalachian Spring, Rodeo, El Salon Mexico, Clarinet Concerto, Old American Songs.* Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 7:30. Free.

ROBERT DEGAETANO, pianist. "Oh, My Gottschalk." Re-creation of 1853 recital by the composer. Works by him, also works by Beethoven, Handel, Mozart, Chopin. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 6:30. $10.

NATIONAL CHORALE, Martin Josman conductor. "Music by Bernstein"; scenes from *West Side Story, Candide, Wonderful Town,* other musicals, also the complete *Chichester Psalms.* Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7:30. Free.

RIGHTEOUS BROTHERS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $11.75.

Wednesday, July 20

MOSTLY MOZART—See 7/18.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. New York Salutes Great Britain: "Music Fit for a King." Works by Jacob, Handel, German, Walton, Susa, Bliss, Bax, Elgar. Lincoln Center Damrosch Park at 8. Free.

THIRD WIND—Jazz quintet, with Pamela Fleming on trumpet and flugelhorn. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway and Wall St., at 12:30. Free.

WOMEN IN JAZZ DOWNTOWN—Harp Band. Chase Manhattan Plaza, Nassau and Cedar Sts., at noon. Free.

GALT MACDERMOT'S NEW PULSE JAZZ BAND—Channel Gardens, off Fifth Ave. between 49th and 50th Sts., at 5. Free.

LEAP OF FAITH ROCK BAND, with the Balletfore Dance Company. Bell Plaza, 42nd St. west of Sixth Ave., at noon. Free.

INOUE CHAMBER ENSEMBLE, with Peter Schickele, Janet Lawson, Kathleen Gafney, Sung-Joo Lee. Works by Seletsky, others. Riverside Church, the Drive at 122nd St., at 8. Free, or contribution.

NICK PAONE TRIO—Light jazz. Port Authority waiting room, south wing, 42nd St. and Eighth Ave., at noon. Free.

CARLINE RAY AND FRIENDS—Bop-era and mainstream jazz. Harkness Atrium, 61 W. 62nd St., at 6. Free.

SHANEYE—Jazz. Upper Plaza, 55 Water St., at noon. Free.

ESAKI STRING QUARTET—CUNY Graduate Center, 33 W. 42nd St., at 12:15. Free.

ALVIN THOMAS, entertainment group. World Trade Center, Fountain Plaza, at 12:15. Free.

DE JAVU/SHAREN BELL—Rock music. Drew Hamilton CYO, 220 W. 143rd St., at 8. Free.

VALERIE NARANJO/BARRY OLSEN/ROBERT TEITELBAUM, playing music for marimba. Wave Hill, Terrace of Glyndor, 249th St. and Independence Ave., Riverdale, Bronx (549-2055), at 6. $5.

ALVIN CURRAN, musician/**JACOB BURCKHARDT,** filmmaker. "Safe for Only Twenty-five Men at One Time." Film, music, installation. The public is invited to perform. Creative Time's Art in the Anchorage, Brooklyn Bridge, Cadman Plaza West and Front St., Brooklyn, at 8 (571-2206). $5.

THE BALKANIZERS—Folk music of Hungary and the Balkans. Pierrepont St. Playground, Pierrepont St. entrance to Brooklyn Heights Promenade, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA, cellist Alvin McCall. Rossini, Saint-Saëns, Mendelssohn. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

EMMYLOU HARRIS, singer. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

EASTERN BRASS QUINTET—Dukas, Pezel, Ewald, Bach, Scheidt, Handel. Old Westbury Gardens, Old Westbury, L.I. (516-333-0048), at 7. $3.

Thursday, July 21

MOSTLY MOZART—Beaux Arts Trio, with violist Bruno Giurranna. Hummel's Piano Trio in G, Op. 65; Mozart's Piano Quartet, K. 478; Schubert's Piano Trio No. 1. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7.

DIANA ROSS, "Worldwide from New York: For One and All." Central Park, Great Lawn (west of the Metropolitan Museum), at 5:30. Raindate, 7/22. Free.

RICHARD GOODE, pianist. Brahms, Beethoven. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor; Bruce Engel, trumpeter. New York Salutes Great Britain: "Church and Theater." Music by Sullivan, Elgar, Jacob, Balfe, German, Coward. Lincoln Center Damrosch Park at 8. Free.

WOMEN IN JAZZ DOWNTOWN—Carline Ray and Friends, mainstream and standard jazz. Chase Manhattan Plaza, Nassau and Cedar Sts., at noon. Free.

WILMOT BRASS QUINTET—Classical works. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

THORNEBIRD—Women's jazz-fusion quintet, with vocalist. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway and Wall St., at 12:30. Free.

FROHMAN-MANNOZZI CULTURAL CONNECTION—Latin jazz. Port Authority Bus Terminal, north wing, Eighth Ave. and 42nd St., at 4. Free.

HAL HOFFMAN, stage band. City Hall steps, Park Row and Broadway, at noon. Free.

SHANEYE—Jazz. Pier 11, East River at Wall St., at noon. Free.

BILL O'CONNELL TRIO—Jazz. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 12:30. Free.

THIRD STREET MUSIC SCHOOL STUDENTS, ages 3 to teens, offer "A Little Noon Music." St. Mark's Park, Second Ave. and 10th St., at 12. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Ray Robinson leads an open reading of Mendelssohn's *Elijah.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

BRONX ARTS ENSEMBLE, Paul Gallo conductor. Music for wind octet, by Mozart, Beethoven, Rossini, Jacob, and Brian Fennelly. Comras Mall, Bronx Park East at Lydig Ave., at 8. Free.

BROOKLYN PHILHARMONIC—Same program as 7/19, except Bruce Hubbard will be the baritone. At Midwood Field, Ave. K and E. 16th St., Brooklyn, at 7:30. Free.

NATIONAL CHORALE—See 7/19. At Owl's Head Park, 68th St., near Colonial Rd., Brooklyn, at 7:30. Free.

BARGEMUSIC RESIDENT MUSICIANS—Schumann, Copland, Schubert. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

BROADWAY ORCHESTRA—Latin music. Tiffany Plaza, Tiffany St., Bronx, at 8. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble, with pianist Jonathan Feldman. Albinoni's Concerto for Two Oboes and Strings in G; Rieti's *Sonata a dieci* (world premiere); Schumann's Piano Quintet, Op. 44. Spanish Courtyard, at 4:15. $7.50.

Friday, July 22

MOSTLY MOZART—Festival Orchestra, John Nelson conductor; pianist Garrick Ohlsson, cellist Lynn Harrell. Haydn's Symphony No. 7, "Le Midi"; Mozart's Piano Concerto No. 24; Haydn's Cello Con~~certo in C; Mozart's~~ Symphony No. 36, "Linz." Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. New York Salutes Great Britain: "Literary Connections." Music by Verdi, Mendelssohn, Nicolai, Raff, Gounod, Koven, Grudeff and Jessel, Loewe. Lincoln Center Damrosch Park at 8. Free.

THE ANIMALS, with Eric Burdon, Chas. Chandler, Alan Price, John Steel, and Hilton Valentine. Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

WOMEN IN JAZZ DOWNTOWN—Sandra Reaves and Trio. Chase Manhattan Plaza, Nassau and Cedar Sts., at noon. Free.

BOBBY SANABRIA AND ASCENSION—8-piece band. "Traditional Puerto Rican music with a New York beat." Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

DJIMO KOUYATE, percussionist-dancer-singer from Senegal. Music on the kora and percussion. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway and Wall St., at 12:30. Free.

SHELLY GORDON, others. Port Authority Terminal, Broadway and 178th St., George Washington Bridge, at 4. Free.

NIGI SATO—Traditional Japanese vocal music, with soto. International Paper Plaza, east of Sixth Ave., 45th-46th Sts., at 12:15 and 1. Free.

RIVERSIDE BRASS QUINTET—Classical works. Upper Plaza, 55 Water St., at noon. Free.

GRACE CHURCH CHORAL SOCIETY SUMMER SING—Ifor Jones conducts open readings of Bach's *Magnificat* and Fauré's *Requiem*. Grace Church, Broadway and E. 10th St., at 7:30. $3.

DARYL HALL/JOHN OATES—Forest Hills Tennis Stadium, West Side Tennis Club, Burns St. off Continental Ave., Queens, at 8 (Ticketron, 947-5850). $15, $17.50.

JULIUS GROSSMAN ORCHESTRA—See 7/20. Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free.

THE OSMONDS—Donny & Marie, the Osmond Brothers & Jimmy. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (563-333-0533), at 2 ($12.75) and 8:30 ($13.75).

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Paul Badura-Skoda, pianist. Haydn, Beethoven, Mozart, Schubert. In the Spanish Courtyard at 8:30. $13.50.

SUMMERFARE '83—SUNY at Purchase, N.Y. (914-253-5949). Preservation Hall Jazz Band, at 8. $10, $12.

Saturday, July 23

MOSTLY MOZART—See 7/22.

TENNIS/ROCK—John McEnroe, Vitas Gerulaitis and friends. Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

SUNDAR POPO—Indian music. Madison Square Garden Felt Forum, at 8. $15, $20.

NATIONAL CHORALE, Martin Josman conductor. "The Best of Broadway." Music by Kern, Rodgers, Porter, Berlin, Sondheim. Lincoln Center Damrosch Park at 8. Free.

DARYL HALL/JOHN OATES—See 7/22.

SEUFFERT BAND, George F. Seuffert conducting. Crocheron Park, great lawn, Lake Rd., Bayside, Queens, at 8. Free.

ROUNDTREE BANK, record performers, with mime Paul Rajeckas. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor; cornetist Frank Hosticka. Music by Kern, Rodgers, Gershwin, Warren, Hamlisch. Seaside Park, Brooklyn, at 8. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Festival Orchestra, with Stanislaw Skrowaczewski conductor; cellist Yo-Yo Ma. Rameau-Skrowaczewski's Suite from *Six Concerts en Sextuor;* Haydn's Concerto for Cello in D; Beethoven's Symphony No. 5. Venetian Theater at 8:30. $8.50-$17.50.

MUSIC ON THE HUDSON FESTIVAL—Lyndhurst Festival Orchestra, Stephen Simon conductor; violinist Vladimir Tsypin. Tchaikovsky's Symphony No. 4, Violin Concerto in D, and the "1812" Overture. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Tent seating, $7; lawn admission, $5. Grounds open for picnicking at 6:30, with entertainment by the Berkshire Highlanders Bagpipes Band.

SUMMERFARE '83—SUNY, Purchase, N.Y. (914-253-5949). At 6, keyboard artist Anthony Newman "et Famille," with Mary Jane Newman and Randy Atchison. Works transcribed by Bach for the keyboard. $7. . . At 10:30, Maynard Ferguson and band, with music from the Beatles to opera. $10, $12.

ROY CLARK/TAMMY WYNETTE—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 5:30 and 9:30. $15.75.

KOOL & THE GANG—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Dancing later, till midnight.

BILLY TAYLOR TRIO—Jazz. Inter-Media Art Center, 253 Bayville Ave., Bayville, L.I. (516-628-8585), at 9. $6.

WATERLOO FESTIVAL FOR THE ARTS, Stanhope, N.J. (201-347-4700). Festival Orchestra, Gerard Schwarz conductor; pianist Alicia de Larrocha. Hindemith's *Mathis der Maler;* Falla's *Nights in the Gardens of Spain;* Ravel's Piano Concerto in G; Scriabin's *Poem of Ecstasy.* At 8:30. $10, $12.

Sunday, July 24

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor; cornetist Frank Hosticka. New York Salutes Great Britain: "Great Britain's Finest." Music by Elgar, Purcell, Sullivan, Handel, Grainger, Walton, Vaughan Williams (U.S. premiere). Lincoln Center, Damrosch Park, at 8. Free.

ANN MEYER ROTHSCHILD/PAULA TALAYCO, guitarists. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

RICHARD FLOOD, performance artist, with the work of architect Ian Bader, visual artist Tom Otterness. Creative Time's Art on the Beach, Battery Park Landfill, Gate 18, Chambers and West Sts., at 6:30. $5.

CENTRAL PARK FOLK FESTIVAL—Jack Hardy, Washington Squares, Suzanne Vega, many more. Naumburg Bandshell, Central Park west of Fifth Ave. at 72nd St., at 1. Free.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. Jazz Vespers, with the Larry Karusch Quartet. At 5; offering. . . Jeff Raheb Sextet, jazz. At 7; $4.

ROSEMARY KIRSTEIN, singer/songwriter/guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 7/21.

RENAISSANCE STREET SINGERS—15th- and 16th-century polyphonic motets. Outside Wave Hill House, 249th St. and Independence Ave., Riverdale, Bronx (539-2055), at 2. Grounds admission $2, seniors $1, under 14 free.

JOHN ORE JAZZ QUARTET—Works by Ellington, Monk, Ore. Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. Free.

OPERA RENAISSANCE GUILD—"A song fest" of arias and classics. John Paul Jones Park, Fourth Ave. and 100th St., Brooklyn, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

JOHNNY COLON—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 3. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Violinist Pinchas Zukerman, flutist Eugenia Zukerman, harpsichordist Anthony Newman. Bach program. In the Spanish Courtyard at 5:30. $13.50.

RONNIE MILSAP/LOUISE MANDRELL—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3 and 7 ($13.75).

JONI MITCHELL—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Later, dancing till midnight.

WATERLOO FESTIVAL FOR THE ARTS—Chamber-music picnic, with groups playing all about the festival grounds. Stanhope, N.J. (201-347-4700), from 3 p.m. $5 Village admission.

Opera

New York City Opera
At the New York State Theater

THRU 9/11—$3.50-$30. 7/20 at 8: Puccini's *Turandot,* Keene conducting; with Telep-Ehrlich, Haddon, West, Dworchak. 7/21 at 8: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; with Vaness, Hadley, Dickson, Gill. 7/22 at 8: Bizet's *Carmen,* Pallo conducting; with Davidson, Fernandez, Calleo, Diaz. 7/23 at 2: Strauss's *Die Fledermaus,* Pallo conducting; with Thomson, Munro, Evans, Morales, Roe, Nimnicht, McKee, Harrold. 7/23 at 8: Puccini's *La Boheme,* Pallo conducting; with Hynes, Christos, Reed, Burchinal, Dworchak, Anderson. 7/24 at 1: *Les Pecheurs de Perles;* same as 7/21. 7/24 at 7: Puccini's *La Fanciulla del West,* Ferden conducting; with Zschau, Theyard, Burchinal. . . **NOTE:** This schedule, pending settlement of the strike.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 7/20-8/7: Herbert's *The Red Mill.* Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

LA TRAVIATA, by Verdi. Fully staged version by New York Grand Opera, Vincent La Selva conductor. Naumburg Bandshell, Central Park near 72nd St. and Fifth Ave. 7/20 at 8. Free.

AT LAST I'VE FOUND YOU, a comic opera about extraterrestrials, by Seymour Barab. After Dinner Opera Company, at Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061). 7/25 at 7:45. Free.

Dance

Roland Petit's
Ballet Nationale de Marseille
At the Metropolitan Opera House

JULY 18-30—$8-$30. Guest artists will be Natalia Makarova, Richard Cragun, Patrick Dupond, Rudolf Nureyev. 7/18 at 7:30, 7/19 at 8, 7/20 at 2 and 8, 7/23 at 2 and 8: Petit's *Proust—Les Intermittences du Coeur.* 7/21 at 8, 7/22 at 8, 7/27 at 8, 7/28 at 8, 7/30 at 2 and 8: Petit's *Notre Dame de Paris.* 7/25 at 8, 7/26 at 8, 7/27 at 2, 7/29 at 8: *Soirée Debussy; Le Jeune Homme et la Mort; L'Arlesienne.*

Other

BALLETFORE DANCE COMPANY—Classic troupe, with Leap of Faith Rock Band. Bell Plaza, 42nd St. east of Sixth Ave., 7/20 at noon. Free.

CELEBRATE BROOKLYN! 83—Alvin Ailey Repertory Company, 7/22 at 8. Asian-American Dance Company/Odomankoma Kyerema Cultural Troupe, 7/23 at 8. Chamber Ballet U.S.A. Inc./Bill Cratty Dance Trilogies, 7/24 at 8. 9th St. Bandshell, 9th St. and Prospect Park West, Brooklyn. Free.

ELINOR COLEMAN DANCE ENSEMBLE—New multi-media works in progress. Danse Mirage Theater, 153 Mercer St. (226-5767). 7/24 at 3. $5.

INTERNATIONAL PAPER PLAZA, east of Sixth Ave., 45th-46th Sts., at 12:15 and 1: 7/18, Lahi Philippino dance theater. 7/19, Bali-Java dance theater. 7/20, Swedish dance troupe. 7/21, Korean masked drama. Free.

KANDY DANCERS & DRUMMERS OF CEYLON—Traditional dances from ancient times. NYU Loeb Student Center, 566 La Guardia Pl. (741-1923). 7/18 at 7. $10-$50. Benefit for the homeless and orphans.

SUMMERFARE '83—Center for the Arts, SUNY at Purchase, N.Y. (914-253-5949). Dance From France: An Overview, with Compagnie Dominique Bagouet and Caroline Marcade et Compagnie; 7/22 at 8:30, 7/23 at 3 and 8:30, 7/24 at 8; $13, mat. $10. Avant Garde, with Karine Saporta and Danse L'Esquisse; 7/22, 23 at 8:30, 7/24 at 3 and 8; $10. Dance Theatre, by Ballet Theatre de l'Arche; 7/20, 21 at 8; $10. . . "Chalonarang," a purification dance drama performed by Balinese dancers, musicians, magicians, priests; 7/20-24, at 8:30; $20.

SYNERGIC THEATER—(N.Y. debut). *Birthday,* a new work by dancer-choreographer Suzanne White Manning and writer-designer David Manning. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 7/20-23 at 8:15. $6.

TAPESTRY DANCE THEATRE—*Blue Panic,* "a personal odyssey from hell to reality," by Vance Baxter Vogel. Theater P.S. 122, First Ave. at 9th St. (674-2629). 7/22-24, 28-31, 8/4-7, 11-14, at 9. $6.

TZAHALA ISRAELI DANCE COMPANY—Lincoln Center, Damrosch Park, 7/19 at 7:30. Free.

FRED BENJAMIN COMPANY—Dancemobile, at Grant's Tomb, Riverside Dr. and 122nd St., 7/21 at 8:30. Free.

OTHER EVENTS

Happenings

FESTIVE DATES FOR SUMMER FUN—Sea Fest '83 is yet another in Brooklyn's ongoing season of specials. 7/23, the Fulton Ferry Landing Maritime Museum, celebrating its first year, is holding an open house, with an exhibit, folk music, sea chanteys, a fireboat demonstration. Music begins at noon, and it's all free. On the Brooklyn waterfront, adjacent to the Brooklyn Bridge (852-6206). . . 7/20, in Bryant Park, the mood is Renaissance, 11:30-2, when the Renaissance Festival of Tuxedo Park sends jousters, madrigal singers, and Robin Hood, to entertain midtowners. Behind the Library, off Sixth Ave., 40th-42nd Sts.—and anyone who feels the urge is invited to don appropriate garb and join right in. . . On 7/20, if you're in the Union Square Park sector—14th-17th Sts. and Fourth Ave.—you can get into a real small-town mood at a Pot Luck Supper. It's at 6, and you should take a casserole, salad, or whatever, to feed four, plus your own drinks. . . The American Museum of Natural History, C.P.W. and 79th St., continues its program of specials in connection with its "African Textiles" show. 7/23-24, it's a program called "Oral Traditions," and griot Djimo Kouyate, Amadoma Bediako, Kofi Koto, and Quassia Tukufu will offer music, proverbs, and folktales. From 1 to 4:30, and free with suggested Museum admission.

STORIES, HARMONIES, AND JUGGLERS—A drive out of town will take you to more festivities, these with a particular focus: Huntington's Heckscher Park is hosting a barbershop-quartet contest, 7/18 at 8:30 p.m., and it's free. On the 22nd, also at Heckscher, you can hear some experts at storytelling—from ghosts to folklore to mountain yarns and just plain tall ones. At 7:30, and there's a $2.50 donation for adults, $2 for children and seniors. . . Up at Summerfare '83, at S.U.N.Y., Purchase, 7/20, 21, 23, it's jugglers and more jugglers—competition, performance, and a little bit of both. At 7 Wed., 7:30 Thurs. and Sat.; tickets are $5-$8. (914-253-5900)

THE EIGHTH WONDER, a Sound and Light spectacle on the Brooklyn Bridge. Voices of Anne Jackson, Farley Granger, Paul Roebling. Wed.-Sat. at 9:15 and 10 p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. $2 (582-1586).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GREENWICH VILLAGE, East and West. "New York's First Suburb," a Discover New York tour with the Municipal Art Society (935-3960). 7/23, 24; meet at 2, Cooper Union, Eighth St. and Fourth Ave. $10.

92ND STREET "Y" TOURS—Must pre-register for all (427-6000, ext. 179). 7/24: Greenwich Village, "the Ultimate Walking Tour." Both east and west Villages, historic and architectural views. $6.50. . . 7/24 at 11 a.m.: "A Singing Salute to the New York Stage," downtown, from 1732 to 1870. Part II, 8/14. $6.50

ASTOR PLACE/EAST VILLAGE—"The Old and the New," a New York Walk-About (582-8083). 7/24 at 2, meet at SE corner of E. 11th St. and Second . $4.

SPACE INVADERS II—Visits to "grand urban spaces," with the Municipal Art Society (935-3960). 7/19 at 5:30, meet at the Urban Center, Madison Ave. at 51st St., for the Seagrams and Citicorp buildings. $8.

GARDEN TOURS—Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 7/19 at 1 and 6:30, Thomas Hoffman talks about "Best Bedding Plants for the Home." 7/20 at 1 and 6:30, Madeline Greenberg, on "Plants Used by the American Indians."$6.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112, mornings). Meantime: 7/24 at 1, meet at parking lot across from St. Andrew's Church, S.I., for a 5-mile hike of the Richmondtown Circular. Free (351-7024).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 7/23, Central Park. 7/24, Cunningham Park, Queens. (291-6825 for meeting places.) $15.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. 7/23: Central Park. (674-8742 for time and meeting place.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. Also: a walk in Bernardsville, N.J. 7/23. $1. Fare from N.Y. $6.60 (876-6688, eves. to 10).

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. Away thru 7/24. Next home games: 7/25, 26 at 7:35, 7/27 at 1:35, vs. Atlanta. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 7/18, 19 at 8, 7/20 at 2, vs. Minnesota; 7/21, 22, 23 at 8, 7/24 at 2, vs. Kansas City. Away thru 8/4.

TENNIS—Mutual Benefit Life Open, 7/23-31, at the Orange Lawn Tennis Club, South Orange, N.J. (201-762-6220). Qualifying round 7/19-24, free to spectators. The Almaden Grand Masters features defender Ken Rosewall, with Fred Stolle, Mal Anderson, Alex Olmedo, and Frank Sedgman: 7/23, 24 at 1 ($7); finals 7/25 at 7:30. The Open begins 7/25: Mon.-Fri. at noon, Mon.-Thurs. at 7:30, $7. Fri. 7/29 at 7:30, $10; 7/30-31, $12, $15.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 7/20 at 9, vs. Seattle.

BOXING—All-star bouts. Madison Square Garden Felt Forum (564-4400), 7/22 at 7:30. $10, $15.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. $2.

Children

SPORT GOOFY TRY-A-THON—Goofy, Mickey, Minnie, and Pluto of the Disney family will be holding forth at the Staten Island Mall 7/21-30, centering around the 7/24 N.Y.C. Bicycle Race. 7/20, they'll be at the S.I. Zoo at noon and at the S.I. Ferry Terminal Bldg. at 5:30. 7/21, at 11 a.m., they arrive in a parade at the Mall; then there'll be daily shows at 11, 2, and 7; Sun. at 1 and 4. Free.

OFF CENTER THEATRE, at McBurney "Y," 23rd St. and Seventh Ave. (929-8299), thru 7/27. Mon., Tues., Wed.: At 10:30 a.m., "Beauty and the Beast"; at 1, "Frankenstein." $2.50. . . O.C.T. will also perform "Frankenstein" in Harlem's Mt. Morris Park 7/22, 24 at 10:30 a.m. Free.

SWIMOBILE—For ages 5-15. Union Square Park, 14th-17th St. and Fourth Ave. 7/18, noon-3. Free.

METROPOLITAN MUSEUM OF ART, Fifth Ave at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 7/23, 1:30-2:30: Lynn Edelman Schnurnberger and "A World of Dolls"—easy-to-make dolls from a variety of lands. 7/24, 1:30-2:30: Vail Barrett—his humorous drawings take you on a museum tour.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. Tues. and Thurs. at 10:30 and 1:30, puppet theater with folk tales. 7/21 at 6:30: griot Djimo Kouyate plays the kora, a West African harp, and tells about the instrument. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. only, noon-5, thru summer. 50 cents, adults $1. Preview of fall show, "Soundtracks," on music and sound. Related programs: Wed. at 1:30, "Soundplay"; Fri. at 1:30, films. Note: there is a new program that enables the hearing-impaired to enjoy the exhibit.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 7/18: Plants as necessities; "Where Does It Come From?"

IN CELEBRATION OF AMERICA, by Vanaver Caravan dance troupe. Songs and dances about our country. Caramoor Festival, Katonah, N.Y. (914-232-5035). 7/21, 23 at 11 a.m. $2.50; adults, $4.50.

JACK AND THE BEANSTALK, by Broque Opera Co. Version that combines music, dance, mime, and drama. Summerfare '83, SUNY, Purchase, N.Y. (914-253-5949). 7/24 at 3. $7.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: *steak oswaldo aranha, vatapa,* shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: *Pearl St. roast oysters, carpetbagger* steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with *blueberry sauce, black figs* with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, *chicken, Omen noodles.* Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. *Strolling guitarist* Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple *surprise (for 2). Res. nec. D only* Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. *Northern Italian. Spcl: homemade pasta. Res. sug.* Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. *Mon.-Sat. at 7:30. Res. nec.* **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. *Jazz nightly.* Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de *boeuf au poivre vert. Res. sug.* D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine *primavera, insalata di mare. Res. sug.* D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br. Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, *mariscadas in green sauce, paella* Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. *Spanish.* Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. *Spanish.* Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. *noon-4, Sun. from* 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the *Mosconis' own imported art.* Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE INDIA—206 Sullivan St., off Bleecker St., 982-1180. Casual. Indian. Spcls: chicken tandoori, chicken tikka, lamb jalfrazi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-11, Sat.-Sun. *noon-midnight.* Complete L & D. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. *sug. L Mon.-Fri. noon-4.* D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon -Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Closed Sat.-Sun. during July & August. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Opén daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun **(M-E)** AE, CB, DC, MC.

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GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. & 8/22-9/5. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed thru 8/2. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: *noisette de veau princesse, mousseline* de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. & 8/6-9/5. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat. & Sun. during July & August. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/15-9/6. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

UNCLE TANG—227 E. 45th St., 986-6085. Casual. Szechuan-Hunan. Spcls: crispy prawn with walnuts, orange beef, chicken soong. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. noon-11. Private parties for 12-120. **(I)** AE, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. during July & August. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau *aux chanterelles*. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed thru 7/19. **(M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. & 7/25-8/13. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GALLERIA—115 E. 57th St., 308-5511. Casual. Italian-French. Spcls: salads, pasta, cappuccino, espresso. Open Mon.-Sat. noon-10. Private parties for 100-200. Reduced rate P from 6. Sidewalk cafe. Pianist nightly. Closed Sun. AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 7/26. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French.

Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Dress opt. Italian. Spcls: penne alla vodka, striped bass with rugola, veal scaloppine with strawberries. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVA—306 E. 81st St., 650-1928. Dress opt. Northern Italian. Spcls: sautéed scampi, broiled veal chop, pasta Diva. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: marinated squid salad, charcoal broiled mediterranean shrimp with cajun rice, lobster in potato jackets with champagne, mushrooms, and truffles, bing cherry sorbet. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse *rose, la côte de veau tourangelle. Res. sug. L daily* noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini allà Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** AE, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/22, 23, The Jaki Byard Trio with Richard Allen and Ralph Hamperian. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 7/18, Bobby Enriquez. 7/19-24, David Valentin & Band. Tues.-Sat. at 8, *Piaf: A Love Song* - musical play featuring Dorothy Poste, Jiri Schubert and Max Mitchell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 7/19, Phil Woods Quartet; Pepper Adams-Louis Hayes Quartet. 7/20, 21, Doug and the Slugs; Fourteen Karat Soul. 7/22, 23, O'Bryan with Don Cornelius and Charlie Barnett. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. 7/18-8/27, jazz pianist Teddy Wilson, Mon.-Sat. at 9 and 11:15. Singer-pianist Ronnell Bright, Sun. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/19, Johnny Cunningham and Norman Kennedy. 7/23, The Gridlock String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 7/18, 25, Ed Polcer's Quintet. 7/19-23, Balaban & Cats. 7/24, Danny D'Imperio Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/19-24, David "Fathead" Newman & Hank Crawford Quintet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/18, Lynn Samuels. 7/19, Diana Jones; Gerry Divine. 7/22, Tex Rubinowitz; Johnny Seaton. 7/23, The Harp Band. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 7/18, 19, Mike Melillo Duo. 7/20, 21, John Hicks Duo. 7/22, 23, Billy T. Scott. 7/24, John Hicks. 7/25, 26, Brian Torff. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Mike Campbell. Tues., 10-3, Chuck Wayne Trio. 7/20-24, Matt McErlean Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 7/19-23, pianist Roland Hanna with Ron McClure on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 7/18-30, Jackie Cain and Roy Kral, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/23, Jon Hendricks & Company in *Reminiscing in Tempo,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 7/18, Robbie Seidman; Electric Storm; Pep and the Cat. 7/19, 26, comedy night hosted by David Heanen. 7/20, Steve Postel Band; Cody Lee and Walk. 7/21, The Backbones; The Roustabouts. 7/22, 23 The Persuasions; Jae Mason. 7/24, Mark Suozzo group. No credit cards.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. 7/18, Livingston Taylor. Shows at 9:30 & 12:30. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Dee Archer. Tues., Todd Rice Trio. Wed., Raw Sugar. Thurs., Dill Burnett. Fri., Victoria Shaw Trio. Sat., Dee Archer Trio. AE, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 7/18, Ed Palermo Big Band. 7/19, George Wadenius. 7/20, Rock Wilk. 7/21, 22, Duece featuring Jean Feinberg and Ellen Seeling. 7/23, 24, Bob Mintzer. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 7/19, Sherryl Marshall. 7/20, Reporter. 7/21, Karen Kraft. 7/22, Tour de Force; Randi Michaels. 7/23, Dori Hartley; Night Brigade. 7/24, 31, Ethyl Eichelberger with Lou Tattou. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 7/18, 25, Gil Evans Orchestra. 7/19-23, Craig Harris Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 7/23, Lonette McKee sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/18, Ruben Blades with trombonist Steve Turre. 7/25, Luis 'Perico' Ortiz with Chico Freeman. Shows at 10 & midnight. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 7/19-24, Jack Wilson and East/West Coalition. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 7/19-24, Grady Tate with Mike Renzi. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/18, 19, Rhythm & Jazz with Percy France. 7/20-22, George Kelly's Jazz Sultans. 7/23, Shelbo's Jump Band. 7/24, Dick Katz Quartet. 7/25-31, The Countsmen with Earle Warren. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 7/18-23, pianist Jim Roberts with Brian Torff on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country *and western entertainment.* 7/18, Alan Collins and the Rossington Collins Band. 7/19, Ellen Foley. 7/20, Peter Rowan, Flaco Jimenez, and Tex Logan. 7/22, 23, Soozie Tyrell and Great Balls of Fire; Saddle Tramp. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 7/19-23, comedian Harry Anderson. Shows Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 7/20-23, singer Larry Stuart with comedian Richie Gold and comic-impressionist Gary de Lena. Wed.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magi*cians, Fri.-Sun. No credit cards.*

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., comedian Guy Davis with magician Iman. Thurs., Terry Day. Fri., magician Slydini with comedian Keith Thomas. Sat., Imam with Keith Thomas. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, *singer Michelle Celli with the Wayne Sabella Trio* alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. Nightclub featuring dazzling video and light shows, rock and roll bands, and theme parties, Wed.-Sat. from 10 p.m. to 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. 7/20, Stan Rubin Orchestra. 7/21, The Stylistics, The Dells and Billy Paul. 7/22, 23, Duke Ellington Orchestra. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 7/19, Edison Machado. 7/20, Clive Stevens. 7/21, Vinicius Cantusria "Caetano's Guitarist." 7/22, Loremil Machado and Sarava Bahia Band. 7/23, Pe de Boi. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Wed.-Sat. at 6:30, Murray Horwitz in *An Evening of Sholom Aleichem.* Thurs.-Sat. at 9, songwriter-pianist-comedian Michael Garin followed by "Just Good

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CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** *Banned in France*-comedy revue featuring the Bess Truman Players, Tues., Thurs.-Sat. at 8 and 10:30. 7/20 at 8:30 & 10:45, The High Heeled Women. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 7/22, 23, Grace Garland. AE, MC. V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25, *Summer In Sirocco* musical revue featuring Myra Seller, Aris San, Carmella Coren, Elias Gregory, Jackie Hazaar and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. **The Rendez-Vous:** Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Thru 7/30, Dee Dee Kelly and The New York Express, Mon.-Sat., from 8-1 a.m. Disco until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 7/30, **Paradise on Ice** (ice revue) Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 9/4, Clifton Hayes, Tues.,-Sun. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. 7/18-8/6, Laura Taylor. Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. Fri.-Sat. he is joined by Kiota on bass. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Mon.-Wed., Sun. from 5:30 Steve Montgomery. Mon.-Sat. from 8:30, pianist Michael Kingsley. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 7/23, pianist-singer Terry Waldo. 7/25-9/5, Adam Makowicz. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 7/18, Robert Ray, Island Swing. 7/19, Boomers Town; Robert Ray. 7/20-23, David James Carroll; Nan Mason. 7/24, Dennis Andreopoulos; Allan Lozito. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/18, Kate Kane; Val Ryder. 7/19, Lily Danielle; Patricia Granan. 7/20, Sue Rene Bernstein; Donna Baugh. 7/21, Mark Hooker; Lynn Lello. 7/22, Susan Burns; Teri Lynn Paul. 7/23, Diana Daniel; Kate Lyn Reiter. 7/24, Pat Stanley; Deco Dents. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 7/18, Mike Abene. 7/19-23, 26-30, John Eaton. 7/24, 25, Dill Jones. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 7/30, pianist-singer Joe Derise. Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Byron Sommers plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy Wed.-Sun. Houston Allred. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11 AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., July 20

2:06/WQXR-AM/FM—Brahms: Violin Cto in D.
3:00/WNCN—Bartók: Qt #2, Op. 17 (Lindsay String Qt).
4:00/WNCN—Martin: Cto for Harpsichord & Small Orch (Jaccottet/Martin).
5:00/WNCN—Clementi: Sym in B-Flat, Op. 18, #1 (Zedda).
5:06/WQXR-AM/FM—Poulenc (arr. Heifetz): Mouvements Perpetuels.
6:00/WNCN—Bach: Orchestral Suite #2 in b (Marriner).
6:30/WNYC—Arriaga: Sym in D (Arambarri).
7:00/WNCN—Leoncavallo: I Pagliacci: Nedda! Silvio! (Albanese, Merrill).
7:06/WQXR-AM/FM—Chausson: Chanson Perpetuelle, Op. 37.
8:00/WNYC—Hindemith: Viola & Piano Sonata, Op. 11, #4 (Riebl, Tomes).
8:06/WQXR-AM/FM—Moeran: Cello Cto.
9:00/WNCN—Brahms: Violin Cto in D, Op. 77 (Kremer/Karajan).
10:00/WNCN—Tchaikovsky: Sym #1 in D, Op. 11 (Haitink).
11:00/WNCN—Verdi: Qt in E (Saulesco Qt).

Thurs., July 21

2:06/WQXR-AM/FM—Handel: Cto Grosso in E, Op. 6.
3:00/WNCN—Liadov: Variations on a Theme of Glinka (Lelchuk).
WNYC—Benjamin: Piano Sonata.
4:00/WNCN—Cowell: Sym #4 (Hanson).
5:00/WNCN—Poulenc: Concert Champêtre for Harpsichord (Preston/Previn).
5:06/WQXR-AM/FM—Offenbach: Tu n'est pas beau from La Perichole.
6:00/WNCN—Spohr: Violin & Harp Sonata in A-Flat, Op. 115 (Naegele/Herbert).
6:30/WNYC—Walton: Sym #2 (Szell).
7:00/WNCN—Prokofiev: Violin Cto #1 in D, Op. 19 (Stern/Ormandy).
7:06/WQXR-AM/FM—Wiren: Serenade for Strings.
8:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #1 (I Musici).
WNYC—Schumann: Qnt for Piano & Strings in E, Op. 44 (Guarneri Qt).
8:06/WQXR-AM/FM—Rubbra: Sym #2 in D, Op. 45.
10:00/WNYC—Finzi: Magnificat (O'Brien).
11:00/WNCN—Britten: Lachrymae, Op. 48 (Thomas, Akst).
WNYC—Leclair: Flute Sonata in e (Larde, Dreyfus/Iamy).

Fri., July 22

2:06/WQXR-AM/FM—Roussel: Sym #3 in g, Op. 42.
3:00/WNCN—Hindemith: Viola & Piano Sonata, Op. 25, #4 (Schotten, Collier).
WNYC—Davies: Salome.
4:00/WNCN—Masek: Serenade for Wind Octet in D (Collegium Musicum of Prague).
5:00/WNCN—Arriaga: Qt #2 in A (Chilingirian String Qt).
5:06/WQXR-AM/FM—Respighi: Danza Rustica from Old Dances and Airs, Suite #2.
6:00/WNCN—Tomasi: Trumpet Cto (Thibaud/Constant).
6:30/WNYC—Shostakovich: Sym #6 (Bernstein).
7:00/WNCN—Marcello: Recorder & Continuo Sonata in e, Op. 2, #4 (Clemencic, Bachtiar, Jaccottet).
7:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins, & Oboes.
8:00/WNCN—Handel: Cto Grosso in g, Op. 6, #6 (Leppard).
WNYC—Copland: Piano Sonata (Bernstein).
8:06/WQXR-AM/FM—Mozart: Sym #30 in D.
9:00/WNCN—Tchaikovsky: Violin Cto in D, Op. 35 (Spivakov/Ozawa).
9:06/WQXR-AM/FM—Britten: Phantasy Qt for Oboe, Violin, Viola, & Cello, Op. 2 (Lucarelli, Manhattan String Qt).
10:00/WNYC—Reif: Duo for Soprano, Clarinet, & Cello (Martin, Sobol, Locke).
11:00/WNCN—Chopin: Cello & Piano Sonata in c, Op. 65 (Rostropovich/Argerich).

Sat., July 23

10:06 a.m./WQXR-AM/FM—Tchaikovsky: Violin Cto in D, Op. 35.
11:00 a.m./WNYC—Milhaud: Scaramouche (Luboshutz, Nemenoff).
12:00/WNCN—R. Strauss: Don Juan, Op. 20 (R. Strauss).
12:06/WQXR-AM/FM—Castelnuovo-Tedesco: Sonatina for Flute & Guitar.
1:00/WNCN—Wagner: Das Liebesverbot, American premiere (Distell, Grobe, Marc, Jonason/Schwarz).
3:00/WNYC—New Sounds: New music from England.
4:00/WNCN—Smetana: Piano Trio in g, Op. 15 (Oistrakh, Knushevitsky, Oborin).
5:06/WQXR-AM/FM—Haydn: Piano Cto #4 in G.
6:00/WNCN—Benda: Sym in E-Flat (Hlavacek).
7:00/WNCN—Berwald: Piano Cto in D (Migdal/Björlin).
8:00/WNCN—Turandot: In questa reggia (Caballé, Carreras/Lombard).
WNYC—Rimsky-Korsakov: Scheherazade (Mehta).
9:00/WKCR—Opera Topics: Paris International Singing Competition.
WNCN—Puccini: La Bohème (De los Angeles, Amara, Björling, Merrill, Tozzi/Beecham).
9:06/WQXR-AM/FM—Debussy: La Mer (Kwak).

Sun., July 24

10:06 a.m./WQXR-AM/FM—Mozart: Sym #40 in g.
11:00 a.m./WNYC—Carlevaro: Preludes Americanos (Benitez).
12:00/WNCN—Tartini: Concertino for Clarinet & Strings (Sobol/Flagello).
1:00/WNCN—Gabrieli: Sacrae Symphoniae (Foss).
2:00/WNYC—Schumann: Piano Qt in E-Flat, Op. 47, Andante (Rhodes, Beaux Arts Trio).
4:00/WNCN—Bach: Cto in F "Italian" (Brendel).
5:00/WNCN—Shostakovich: Sym #6 in b, Op. 54 (Previn).
6:00/WNCN—Boyce: Sym #6 in F (Menuhin).
7:00/WNCN—Field: Piano Cto #2 in A-Flat (Kyriakou/Buente).
7:06/WQXR-AM/FM—Clementi: Sonata-Quasi Cto in C, Op. 33.
8:00/WNCN—Mendelssohn: Sym for Strings #10 in b (Rolla).
WNYC—Rachmaninoff: The Bells, Op. 35 (Jarvi).
8:06/WQXR-AM/FM—Massenet: Le Cid (Bumbry, Domingo, Plishka/Queler).
10:00/WNCN—Bax: Fantasy Sonata for Viola & Harp (Vardi, Ross).
WNYC—Morley: It Was a Lover and His Lass.

Mon., July 25

2:06/WQXR-AM/FM—Bartók: Music for Strings, Percussion, & Orch.
3:00/WNCN—Beethoven: Trio for 2 Oboes & English Horn in C, Op. 87 (Haussmann, Ayrton, Shann).
WNYC—Reich: Music for 18 Musicians.
4:00/WNCN—Britten: Simple Sym, Op. 4 (Somary).
5:00/WNCN—J.C. Bach: Sym in E, Op. 18, #5 (Jones).
5:06/WQXR-AM/FM—Schumann (arr. Heifetz): Prophetic Bird.
6:00/WNCN—Viotti: Violin Cto #22 in a (Lautenbacher/Buente).
6:30/WNYC—Persichetti: Sym for Band (Fennell).
7:00/WNCN—Harris: Symphony, 1933 (Koussevitzky).
7:06/WQXR-AM/FM—Haydn: Trio #6 in F.
8:00/WNCN—Dufay: Songs (Musica Mundana).
WNYC—Schoenberg: Variations for Orch (Rosbaud).
8:06/WQXR-AM/FM—Vivaldi: Violin Cto #5 in a, Op. 9 "La Cetra."
9:00/WNCN—Chopin: Sonata #3 in b, Op. 58 (Weissenberg).
9:06/WQXR-AM/FM—Bach: Brandenburg Cto #5 in D.
10:00/WNYC—Dufay: Secular Music (Blachly).
11:00/WNCN—Bloch: Viola Suite (Schotten, Collier).
WNYC—Rorem: Serenade on 5 English Poems (Bonazzi, Cantilena Chamber Players).

Tues., July 26

2:06/WQXR-AM/FM—Grieg: Holberg Suite.
3:00/WNCN—Tcherepnin: Harmonica Cto, Op. 86 (Sebastian/Schwieger).
WNYC—Hicks: Etruscan Cto.
4:00/WNCN—Schubert: Fantasia for Piano & Violin in C, Op. 159 (G. Kremer, E. Kremer).
5:00/WNCN—Zelenka: Sinfonia a 8 Concertanti in a (Members of Camerata Bern).
5:06/WQXR-AM/FM—Schubert: Impromptu in E-Flat, Op. 90.
6:00/WNCN—Beethoven: Piano Cto #4 in G, Op. 58 (Gilels/Szell).
6:30/WNYC—Ives: Sym #3 (Ormandy).
7:00/WNCN—Liszt: Années de Pèlerinage, Deuxième Année (Weissenberg).
7:06/WQXR-AM/FM—Rietz: Konzertstück in f, Op. 33 for Oboe & Orch.
8:00/WNCN—Handel: Harpsichord Suite in G (Kipnis).
WNYC—Mozart: Piano Cto #23 in A (Mester).
8:06/WQXR-AM/FM—Warlock: Capriol Suite.
10:00/WNYC—Liszt: Songs (Fischer-Dieskau, Demus).
11:00/WNCN—Brahms: Piano Trio #3 in c, Op. 101 (Katchen, Suk, Starker).

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Fri/Little Orbit, the Astro Dog
Mon/Last Tribes of Mindanao
S Wed/Hot Wheels
Thu/A Far Out Fourth
Mon/**Movie:** Guys and Dolls
Tue/**Movie:** Odyssey of the Pacific

6:30
2 News
4 Early Today
5 Groovie Goolies
11 Krofft Superstars
H Thu/Magic Hosted by Shari Lewis
Tue/Little Orbit, the Astro Dog
S Wed/Faerie Tale Theatre
Thu/The Gold Bug
Fri/Hollywood

6:35
H Wed/Last Tribes of Mindanao

7:00
2 Morning News
4 Today
5 Spiderman
7 Good Morning America
9 Jimmy Swaggart
11 Great Space Coaster
H Mon/The Cat in the Hat
S Fri/Benji Takes a Dive

7:30
5 Popeye
9 Jim Bakker
11 Josie and the Pussycats
H Wed/**Movie:** The White Lions
Thu/**Movie:** Attack Force Z
Fri/**Movie:** Haywire
Mon/Howard Hughes
S Wed/Barry Manilow
Thu/**Movie:** Legend of the Wild
Fri/**Movie:** Popeye
Tue/**Movie:** Grease 2

8:00
5 Bugs & Porky
11 Tom and Jerry
H Tue/**Movie:** Ruckus

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Superfriends
H Mon/**Movie:** Attack Force Z
S Mon/A Far Out Fourth

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Pink Panther
H Thu/Some Call Them Freaks
S Mon/Noel Buys a Suit

9:30
2 Jokers Wild
5 My Three Sons
11 Munsters
H Wed/Fraggle Rock
Tue/Video Jukebox
S Wed,Fri,Mon/Aerobicise
Thu/**Movie:** The Opposite Sex

10:00
2 $25,000 Pyramid
4 *Diff'rent Strokes*
5 Welcome Back Kotter
9 Romper Room
11 F Troop
H Wed/**Movie:** Hanky Panky
Thu/**Movie:** Breakthrough
Fri/The Who Tour 1982
Mon/**Movie:** Under the Rainbow
Tue/**Movie:** Victory
S Wed,Mon/**Movie:** Carbine Williams
Fri/**Movie:** Show Boat
Tue/**Movie:** Small Town Girl
W Wed/**Movie:** Death Trap
Thu/**Movie:** Masked Avengers
Fri/**Movie:** If You Could See What I Hear
Mon/**Movie:** Waltz Across Texas
Tue/**Movie:** The Salamander

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Too Close For Comfort
9 News

11:30
4 Dream House
5 Midday
7 Loving
9 You Asked For It
11 Rhoda
H Thu/Camelot
Fri/Fraggle Rock
S Thu/**Movie:** Liar's Moon

12 **NOON**
2 Tattletales
4 Facts of Life
7 Family Feud
9 11 News
H Wed/**Movie:** Clash of the Titans
Fri/**Movie:** The Pirate Movie
Mon/**Movie:** Haywire
Tue/Some Call Them Freaks
S Wed/**Movie:** Rocky 3
Fri/**Movie:** Victory
Mon/**Movie:** The Pirate Movie
Tue/Doobie Brothers
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** The Barbarian and the Geisha (1958). John Wayne, Eiko Ando.
Thu/**Movie:** Rally 'Round the Flag, Boys! (1958). Paul Newman, Joanne Woodward.
Fri/**Movie:** Wuthering Heights (1939). Laurence Olivier, Merle Oberon.
Mon/**Movie:** How to Marry a Millionaire (1953). Lauren Bacall, Marilyn Monroe.
Tue/**Movie:** The Princess and the Pirate (1945). Bob Hope, Virginia Mayo.
W Vegetable Soup

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Criss Cross (1948). Burt Lancaster, Yvonne DeCarlo.
Thu/**Movie:** Take One False Step (1949). William Powell, Shelley Winters.
Fri/**Movie:** The Major and the Minor (1942). Ray Milland, Ginger Rogers.
Mon/**Movie:** Kismet (1955). Howard Keel, Ann Blyth.
Tue/**Movie:** Step Lively (1944). Frank Sinatra, Gloria DeHaven.
H Tue/**Movie:** Clash of the Titans
W Wed/**Movie:** The Donkey Next Door
Thu/**Movie:** Yankee Doodle Dandy
Fri/**Movie:** Grease 2
Mon/**Movie:** Your Turn, My Turn
Tue/**Movie:** On the Nickel

1:30
2 As the World Turns
S Thu/**Movie:** Guys and Dolls

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
H Wed,Fri/**Movie:** Victory
Thu/**Movie:** Grease 2
S Wed,Fri,Mon/Aerobicise
Tue/**Movie:** Grease 2
W Wed/**Baseball:** Yankees vs. Minnesota Twins

2:30
2 Capitol
5 Popeye
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Mon/**Movie:** Hanky Panky
S Wed/Barry Manilow
Fri/**Movie:** Popeye
Mon/**Movie:** The Scapegoat

3:00
2 Guiding Light
4 Fantasy
5 Hanna Barbera
7 General Hospital
9 Ironside
11 Tom and Jerry
H Tue/**Movie:** Ruckus
W Fri/**Movie:** 1001 Rabbit Tales
Mon/**Movie:** If You Could See What I Hear
Tue/**Movie:** Falling in Love Again

3:30
5 Bugs & Porky
11 Scooby Doo
W Thu/**Movie:** Goldwyn Follies

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie:** All the Brothers Were Valiant (1953). Robert Taylor, Ann Blyth.
Thu/**Movie:** Day of the Dolphin (1974). George C. Scott, Trish Van Devere.
Fri/**Movie:** Overboard (1978). Cliff Robertson, Angie Dickinson.
Mon/**Movie:** Devil Dog: The Hound of Hell (1978). Richard Crenna, Yvette Mimieux.
Tue/**Movie:** Stingray (1978). Christopher Mitchum, Sherry Jackson.
11 Pink Panther
13 Sesame Street (cc)
H Wed/The Cat in the Hat
Thu/Magic Hosted by Shari Lewis
Fri/Little Orbit, the Astro Dog
S Thu/**Movie:** Legend of the Wild
Tue/**Movie:** Challenge to Be Free

4:30
4 More Real People
5 Gilligan's Island
7 People's Court
11 Mork and Mindy
H Wed/Fraggle Rock
Mon/Last Tribes of Mindanao
Tue/Magic Hosted by Shari Lewis
S Wed/Faerie Tale Theatre
Fri/Benji Takes a Dive
Mon/Noel Buys a Suit
W Wed/**Movie:** On the Nickel
Fri/**Movie:** The Salamander

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Last Tribes of Mindanao
Thu/Video Jukebox
S Fri/Ann of the Wolf Clan
Mon/A Far Out Fourth
W Mon/Tim Reid
Tue/**Movie:** The Donkey Next Door

5:30
13 Electric Company
H Thu/Some Call Them Freaks
Fri/Fraggle Rock
Mon/**Movie:** Under the Rainbow
Tue/Video Jukebox
S Wed/A Far Out Fourth
Mon/**Movie:** Odyssey of the Pacific
Tue/**Movie:** Rocky 3
W Thu/Best of Floyd

Evening, July 20-22 and 25-26

Wed., July 20

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Reading
21 Summer Bookwatch
31 Brooklyn College Presents
H **Movie:** Under the Rainbow
S **Movie:** Rocky 3

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Righteous Apples
W **Movie:** Your Turn, My Turn

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Reading Rainbow

8:00
2 Archie Bunker's Place
4 Real People
5 PM Magazine
7 Fall Guy
9 **Movie:** The Owl and the Pussycat (1970). Barbra Streisand, George Segal.
11 **Movie:** Murder in Texas (1981). Farrah Fawcett, Katharine Ross. A Texas M.D. is accused of murder.
13 National Geographic Special: Polar Bear Alert
21 All Creatures Great and Small
31 Burglar Proofing
H **Movie:** Victory
N **Movie:** Becket
S **Movie:** All the Marbles

8:30
2 **Special:** A Fine Romance
5 Carol Burnett
31 Say Brother

9:00
2 **Movie:** Blinded by the Light (1980). Kristy McNichol, James Vincent McNichol.
4 Facts of Life

5 Merv Griffin
7 **Movie:** Dr. No (1962). Sean Connery, Ursula Andress.
13 Who's Supporting the Kids?
21 Monty Python
31 Videoville
W **Movie:** Death Trap

9:30
4 Buffalo Bill
21 Hitchhiker's Guide to the Galaxy

10:00
4 The News Is the News
5 11 News
7 *Dynasty (cc)*
9 Meet the Mayors
13 Bernstein/Beethoven
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
H The Who Tour 1982
S **Movie:** Penitentiary 2

10:30
4 Taxi
9 Newark and Reality
11 News
21 Good Neighbors
31 To Fly
N **Movie:** *The Boat*

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Masterpiece Theatre: A Town Like Alice
21 Inside Business Today
W **Movie:** Just Before Dawn

11:30
2 **Movie:** Police Story: *Day of Terror, Night of Fear* (1978). Warren Oates, Sandy Dennis.
4 Tonight
5 Baretta
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight
H **Movie:** Hanky Panky

12 **MIDNIGHT**
11 Saturday Night
S **Movie:** Body and Soul

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
W **Movie:** Sandstone

1:00
5 Hogan's Heroes
7 **Movie:** Mr. Hobbs Takes a Vacation (1962). James Stewart, Maureen O'Hara.
9 International Christian Aid
11 Twilight Zone
N **Movie:** Yojimbo

1:20
H **Movie:** Fighting Back

1:30
4 11 News
5 Chico and the Man

1:45
S **Movie:** Papillon

2:00
2 News
5 **Movie:** It's a Wonderful World (1939). James Stewart, Claudette Colbert. Poet and detective join forces to locate a murderer.
9 Joe Franklin
11 Rookies
W **Movie:** The Tempest

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Return to Boggy Creek (1977). Dawn Wells, Dana Plato. A small fishing village is frightened by a killer bear.
11 **Movie:** A Place to Die (1973). Alexandra Hay, Bryan Marshall. New England devil worshippers await a cloven-hoofed girl.
H **Movie:** Penitentiary 2

3:30
4 Bob Newhart
W Best of Floyd

4:00
4 Here's Lucy
W **Movie:** Your Turn, My Turn

4:10
S **Movie:** Penitentiary 2

4:30
4 News
11 Abbott & Costello

4:55
H The Who Tour 1982

5:00
11 Focus: N.J.

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News

Thu., July 21

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 N.Y.U. Broadcast Lab
S Diana Ross Live From Central Park

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
H **Movie:** Breakthrough
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Black Artist in Theatre and Film
W **Movie:** Guys and Dolls

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Bits, Bytes, and *Buzzwords*

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 **Movie:** The Return of the King (1980).
9 **Movie:** Khartoum (1966). Charlton Heston, Richard Johnson. Historical story of a general's defense of a city against a strong religious leader.
11 **Baseball:** Yankees vs. Kansas City Royals
13 Monty Python
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The Soldier
N **Movie:** Cutter's Way
S **Movie:** Body Heat

8:30
5 Carol Burnett
13 Sneak Previews
21 Under Sail
31 *Afro-American* Perspective

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
13 Great Performances: Tinker, Tailor, Soldier, Spy
21 Sneak Previews
31 Bernstein/Beethoven

9:30
4 Cheers
21 Great Chefs of New Orleans
H Not Necessarily the News

10:00
2 Knots Landing
4 Hill Street Blues
5 News
7 20/20
13 Evening at Pops—The Mills Brothers
21 Long Island Speak-Out
31 Looking East
H **Movie:** Tarzan, the Ape Man
N **Movie:** And Now For Something Completely Different
S W Diana Ross Live From Central Park

10:30
9 New Jersey Report
11 News

11:00
2 4 7 11 News
5 M*A*S*H
9 In Search Of
13 **Movie:** Northwest Mounted Police (1940). Gary Cooper, Madeleine Carroll.
21 Long Island Week

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Racing From Roosevelt
11 Odd Couple
21 Latenight

11:45
4 Best of Carson

12 **MIDNIGHT**
9 Oral Roberts
11 Honeymooners
H **Movie:** Grease 2
N **Movie:** Fighting Mad
S **Movie:** Summer Lovers
W **Movie:** Vista Valley P.T.A.

12:30
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Saturday Night

12:40
2 McCloud

1:00
5 Hogan's Heroes
7 **Movie:** If It's Tuesday, This Must Be Belgium (1969). Suzanne Pleshette, Ian McShane.
9 World Vision Special

1:30
4 11 News
5 Chico and the Man
W **Movie:** Masked Avengers

1:40
S **Movie:** Zapped!

2:00
2 News
5 **Movie:** Hell in the Pacific (1969). Lee Marvin, Toshiro Mifune.
9 Joe Franklin
11 Rookies
H **Movie:** Lookin' to Get Out

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Star Spangled Rhythm (1942). Betty Hutton, Eddie Bracken. Story of the travels of a wartime Navy show.
11 **Movie:** Sleepwalker (1975). Darleen Carr, Ian Redford. A sleepwalker witnesses a murder.

3:15
S **Movie:** Foreplay
W **Movie:** Yankee Doodle Dandy

3:30
4 Bob Newhart

3:50
H **Movie:** Breakthrough

4:00
4 Here's Lucy

4:30
4 News
11 Abbott and Costello

4:40
S Liar's Moon

5:00
11 Biography

5:20
W Shorts and Music

5:25
H Video Jukebox

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., July 22

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne and Shirley
13 Reading Rainbow
21 Summer Bookwatch
H **Movie:** The White Lions
S Hollywood

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
S Lone Star Bar & Grill
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Comments
W **Movie:** If You Could See What I Hear

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson (cc)
9 Making of *Jaws* 3-D: Sharks Don't Die
11 **Baseball:** Yankees vs. Kansas City Royals
13 Washington Week in Review
21 Nature of Things
31 Sharing the Dream
H **Movie:** The Pirate Movie
N **Movie:** Chain Reaction
S **Movie:** Friday the 13th

8:30
5 Healthbeat
7 ABC Comedy Special
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** Massarati and the Brain (1982). Daniel Pilon, Peter Billingsley.
9 **Special:** *Music City News* Top Country Hits of the Year Awards
13 There But For Fortune: Joan Baez in Latin America
21 **Movie:** Pot O' Gold (1941). James Stewart, Paulette Goddard.
31 Amanecer
W **Movie:** Fast Walking

9:30
31 Presente

10:00
2 Falcon Crest
4 Eischied
5 News
13 Innovation
31 Masterpiece Theatre: A Town Like Alice
H Comedy Store's 11th Anniversary Show
N **Movie:** The Seven Samurai
S **Movie:** Friday the 13th, Part 2

10:30
11 News
13 Faces of Medicine
21 Swingin' the Blues

11:00
2 4 7 11 News
5 M*A*S*H
9 FM-TV
13 **Movie:** The Light That Failed (1939). Ronald Coleman, Walter Huston.
21 Long Island Week
31 Music Video Party
H **Movie:** Six Pack
W Leonard Report

11:30
2 **Movie:** Take a Hard Ride (1975). Jim Brown, Lee Van Cleef.
4 Tonight
5 Baretta
7 Nightline
11 Odd Couple
21 Latenight
S **Movie:** Friday the 13th, Part 3
W **Movie:** Expose

11:45
4 Best of Carson

12 **MIDNIGHT**
11 Honeymooners

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
11 Saturday Night

12:45
H The Who Tour 1982

1:00
5 Soul Train
7 **Movie:** Roman Holiday (1953). Audrey Hepburn, Gregory Peck.
9 Mission Aviation Fellowship
W **Movie:** Cinderella

1:10
S **Movie:** Victory

1:30
11 News

1:45
2 **Movie:** Fade In (1968). Burt Reynolds, Barbara Loden.

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:15
H **Movie:** Victory

2:30
5 **Movie:** The Hills Have Eyes (1977). Susan Lanier, Robert Houston.
W **Movie:** Bad Timing

3:00
4 Mary Tyler Moore
9 **Movie:** City of Fear (1965). Terry Moore, Paul Maxwell. A journalist is tricked into bringing fake American passports into Hungary.
11 Rodeo Superstars Championship

3:10
S **Movie:** The Happy Hooker Goes to Washington

3:30
4 Mary Tyler Moore

3:40
2 **Movie:** Judgment Day (1974). David Hartman, Rosemary Murphy.

4:00
4 Bob Newhart
11 Candid Camera

4:15
H **Movie:** Humongous

4:30
4 Here's Lucy
11 Abbott and Costello

4:40
S Lone Star Bar & Grill

4:45
W Men at Work

5:00
4 News
11 Biography

5:30
2 Public Hearing
11 Gigglesnort Hotel

SOLUTIONS TO LAST WEEK'S PUZZLES

M	U	L	E	■	S	P	A	R	E	R	O	O	M	S
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TELEVISION

5:35
9 **Movie:** The Sword of Monte Cristo (1951). Paula Corday, George Montgomery. Two adventurers fight an evil prime minister.

Mon., July 25

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 All About TV
W Best of Floyd

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Up and Coming
S Barry Manilow
W **Movie:** Macbeth

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Photo Show
31 Opening Night
H Fraggle Rock

8:00
2 Square Pegs
4 Love, Sidney
5 PM Magazine
7 **Baseball:** Yankees vs. Texas Rangers
9 **Movie:** Pocketful of Miracles (1961). Glenn Ford, Bette Davis. A producer transforms an apple vendor into a lady.
11 **Movie:** The Legacy (1979). Katharine Ross, Sam Elliott.
13 Frontline
21 Jacques Cousteau: Search in the Deep
31 Decade of Discontent
H **Movie:** Attack Force Z
N **Movie:** Das Boot

8:30
2 Private Benjamin
4 Family Ties
5 Carol Burnett

9:00
2 Tucker's Witch
4 **Movie:** The Prisoner of Zenda (1979). Peter Sellers, Elke Sommer.
5 Merv Griffin
13 Great Performances: Brideshead Revisited
21 The Playboy of the Western World
31 Cityscope
S **Movie:** The Betsy

9:30
31 Computer Programming
H **Movie:** The Pirate Movie
W **Movie:** Montenegro

10:00
2 Cagney & Lacey
5 11 News
13 Magic of Dance
31 Therese Racquin

10:30
9 11 News
N **Movie:** Targets

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Austin City Limits
21 Tony Brown's Journal

11:05
S **Movie:** Squeeze Play

11:30
2 Hart to Hart
4 Best of Carson
5 Baretta
7 Nightline
9 The Saint
11 **Special:** Solid Gold Salutes the 70s
21 Latenight
H **Movie:** Hanky Panky
W **Movie:** That Lady Is a Tramp

12:05
N **Movie:** Becket

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector

12:40
2 Columbo

12:45
S **Movie:** Private Lessons

1:00
5 Hogan's Heroes
7 **Movie:** Speedway (1968). Elvis Presley, Nancy Sinatra.
9 Christian Children's Fund
W **Movie:** Waltz Across Texas

1:20
H **Movie:** Zapped

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Rookies

2:15
S **Movie:** Summer Lovers

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Imperial Venus (1963). Gina Lollobrigida, Stephen Boyd. A biography of Pauline Bonaparte.
11 **Movie:** Terror From Within (1975). Pamela Franklin, Ian Bannen. The story of a woman with E.S.P.
W **Movie:** Macbeth

3:05
H Howard Hughes: The Inside Story

3:20
5 Off the Set

3:30
4 Bob Newhart

3:55
S **Movie:** The Betsy

4:00
4 Here's Lucy

4:05
H **Movie:** Haywire

4:30
4 News
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News

Tue., July 26

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne & Shirley
13 31 Reading Rainbow
21 Summer Bookwatch
H **Movie:** Victory
W Shorts and Music

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Que Pasa U.S.A.
W Best of Floyd

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal
S Doobie Brothers
W **Baseball:** Mets vs. Atlanta Braves

8:00
2 On the Road With Charles Kuralt
4 The A Team
5 PM Magazine
7 The 1/2 Hour Comedy Hour
9 **Movie:** I Walk the Line (1970). Gregory Peck, Tuesday Weld. A Southern sheriff falls for a moonshiner's daughter.
11 Odd Couple
13 Nova
21 Frontline (cc)
31 With Ossie and Ruby
H **Movie:** Inglorious Bastards
N **Movie:** Yojimbo

8:30
2 Our Times With Bill Moyers
5 Carol Burnett
7 Joanie Loves Chachi (cc)
11 **Baseball:** Yankees vs. Texas Rangers
31 Detroit Black Journal

9:00
2 **Movie:** A Private Battle. Jack Warden, Anne Jackson.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 Lifeline
21 Masterpiece Theatre: A Town Like Alice
31 Evening at Pops
S **Movie:** Victory

9:30
7 9 to 5 (cc)

10:00
4 St. Elsewhere
5 News
7 Hart to Hart (cc)
9 9 on N.J.
13 Years of Darkness
21 Bernstein/Beethoven
31 Great Performances: Brideshead Revisited
H **Movie:** Cat People
N **Movie:** Yankee Doodle Dandy
W **Movie:** Just Before Dawn

10:30
9 N.J. People

11:00
2 4 7 11 News
5 M*A*S*H
9 In Search Of
21 Inside Washington
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 The Saint
11 News
13 **Movie:** Crime Without Passion (1934). Claude Rains, Margo.
21 Latenight
S A New Day in Eden
W **Movie:** Fruits of Passion

12 **MIDNIGHT**
11 Odd Couple
S **Movie:** Friday the 13th, Part 2

12:05
H **Movie:** Ruckus

12:10
N **Movie:** The Apple Game

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Saturday Night

12:40
2 McMillan

1:00
5 Hogan's Heroes
7 **Movie:** Girl Happy (1965). Elvis Presley, Shelley Fabares.
9 World Vision
W **Movie:** On the Nickel

1:30
4 11 News
5 Chico and the Man
S **Movie:** Rocky 3

1:40
H **Comedy Store's 11th Anniversary Show**

2:00
2 News
5 **Movie:** The Lost Weekend (1945). Ray Milland, Jane Wyman. The story of an alcoholic.
9 Joe Franklin
11 Rookies

2:30
4 Mary Tyler Moore

2:40
H **Movie:** Clash of the Titans

2:50
W **Movie:** Bad Timing

3:00
4 Mary Tyler Moore
9 **Movie:** Lloyds of London (1936). Tyrone Power, George Sanders. A historical account of the British insurance company.
11 **Movie:** The Sicilians (1964). Robert Hutton, Ursula Howells.

3:10
S **Movie:** Foreplay

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 News
11 Abbott and Costello

4:40
S Doobie Brothers

4:45
H **Movie:** Lookin to Get Out

5:00
11 Biography
W All Star Showcase

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Weekend, July 23-24

Sat., July 23

6:00
2 Patchwork Family
4 Agriculture USA
5 Pattern For Living
11 News
H **Movie:** Under the Rainbow

6:15
S Ann of the Wolf Clan (cc)

6:30
4 Sonrisas
5 Insight
7 News
11 Carrascolendas

7:00
2 Captain Kangaroo
4 Infinity Family
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport Billy

7:30
4 One of a Kind
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Pink Panther
31 Carrascolendas
H **Movie:** Grease 2
S **Movie:** The Girl in White

8:30
2 Pandamonium
4 Shirt Tales
5 America Works
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Essence
13 Mr. Rogers
31 Studio See

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 I Love Lucy
9 Nine on N.J.
11 Wall Street Journal Report
13 Sesame Street
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
5 All in the Family
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 River of Sand
31 Sonrisas
H Gabe Kaplan as Groucho
S **Movie:** The Red Badge of Courage
W **Movie:** Arizona Gun Fighter

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World

11:30
2 Bugs Bunny/Road Runner
13 Dimensions
H Some Call Them Freaks
S **Movie:** Star Wars

11:45
W The Donkey Next Door

12 **NOON**
2 Gilligan's Planet
4 Thundarr
5 Get Smart
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking

12:30
2 New Fat Albert Show
4 Flash Gordon
5 America's Top Ten
7 American Bandstand
11 At the Movies
13 Sports America
21 Great Chefs of New Orleans
H **Movie:** Breakthrough

1:00
2 Blackstar
4 The Law Works
5 **Movie:** The Masters of Kung Fu (1979). Chen Ping, Ku Feng.
9 **Movie:** Berserk (1968). Joan Crawford, Ty Hardin. Tale of a woman who runs a circus.
11 **Movie:** Superdragon. Bruce Li.
21 Victory Garden
W **Movie:** The Tempest

1:30
2 Children's Film Festival
4 Baseball Bunch
7 Sha Na Na
13 Last Chance Garage
21 Square Foot Gardening
S **Movie:** Grease 2

2:00
2 Kidsworld
4 Baseball Pre-Game Show
7 Bravisimo
13 Square Foot Gardening
21 Woodwright's Shop
H **Movie:** Under the Rainbow

2:15
4 **Baseball:** San Francisco Giants vs. Pittsburgh Pirates

2:30
2 Public Hearing
13 Sneak Previews
21 Gourmet Cooking
31 Matinee at the Bijou
W **Movie:** Falling in Love Again

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** Executioners of Death (1979).
7 Crisis Theatre
9 **Movie:** Circus of Horrors (1960). Anton Diffring, Erika Remberg.
11 **Movie:** Desperate Voyage (1980). Christopher Plummer, Christine Belford. A pirate ship interferes with a couple's honeymoon.
13 There But For Fortune: Joan Baez in Latin America
21 Great Chefs of New Orleans

3:30
2 **Movie:** Shark Kill (1976). Richard Yniguez, Phillip Clark.
7 Safari to Adventure
21 Victory Garden

4:00
7 Greatest Sports Legends
13 Nova
21 Square Foot Gardening
31 The Monterey Historic
H **Movie:** Grease 2
S **Movie:** Liar's Moon

4:30
2 **Movie:** The Adventures of Nick Carter (1972). Robert Conrad, Shelley Winters.
7 Sportsbeat
21 Woodwright's Shop
31 This Old House
W **Movie:** Find the Lady

5:00
4 **Golf:** Anheuser-Busch Classic
5 Mission: Impossible
7 Wide World of Sports
9 Road to L.A.
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Last Chance Garage

5:30
13 Open Mind
31 Lawmakers

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Belmont
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H Gabe Kaplan as Groucho
S **Movie:** Star Wars
W **Movie:** All the Marbles

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Journal

7:00
2 News
4 Prime of Your Life
5 Miller's Court
7 N.Y. People
9 **Baseball:** Mets vs. Cincinnati Reds
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 Reading Rainbow

7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
7 Shape Up With Storm Field
11 Solid Gold
13 Agronsky and Company
21 Inside Albany
31 Opening Night
H **Movie:** Breakthrough

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** The Dawn Patrol (1938). Errol Flynn, David Niven. Tale of British pilots in WWI.
7 T.J. Hooker (cc)
13 Search For the Nile
21 Lifeline
31 Celebration
N **Movie:** The Fireman's Ball
S Faerie Tale Theatre
W **Movie:** Friday the 13th, Part 3

8:30
4 Silver Spoons
11 **Movie:** Gator (1976). Burt Reynolds, Lauren Hutton. An ex-con and a federal agent pursue a corrupt politician.

9:00
2 **Movie:** The World's Greatest Lover (1977). Gene Wilder, Carol Kane.
4 Quincy
7 Love Boat (cc)
13 Jane Eyre
21 Brideshead Revisited, Part 2 (cc)
31 N.Y.U. Broadcast Lab
H **Movie:** Cat People
S **Movie:** Grease 2

9:30
9 **Soccer:** Cosmos vs. Tampa Bay Rowdies
31 Kennedy Center Tonight: Stravinsky's *Firebird*

10:00
4 Monitor
5 News

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7 Fantasy Island (cc)
13 **Movie:** Three-Cornered Moon (1933). Claudette Colbert, Richard Arlen.
N **Movie:** The Apple Game
W Tim Reid

10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** The Boys in the Band (1970). Frederick Combs, Leonard Frey.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
H **Movie:** The Soldier
S Best of Bizarre
W **Movie:** American Nightmare

11:20
13 Great Performances: Tinker, Tailor, Soldier, Spy

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Honeymooners
S **Movie:** Penitentiary 2

11:45
2 Sportspeople
7 World Music Festival, Part 2

12 **MIDNIGHT**
2 **Movie:** Catch-22 (1970). Alan Arkin, Martin Balsam.
9 Championship Wrestling
11 Laugh Trax
N **Movie:** Ashes and Diamonds

12:30
H **Movie:** Death Wish 2
W **Movie:** On the Nickel

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Murder Mansion (1970). Analia Gade, Evelyn Stewart.
11 Best of the Midnight Special

1:10
5 **Movie:** A Star is Born (1955). Judy Garland, James Mason. The story of a young woman's rise to stardom.

1:15
7 **Movie:** Devil's Angels (1967). John Cassavetes, Beverly Adams.

1:20
S **Movie:** All the Marbles

2:00
11 News
H **Movie:** Eye of the Needle

2:21
2 **Movie:** Indict and Convict (1974). Ed Flanders, George Grizzard.

2:30
4 Evening at the Improv
11 Solid Gold
W **Movie:** Falling in Love Again

3:00
9 **Movie:** Die, Sister, Die (1976). Edith Atwater, Jack Ging. Tale of a brother and sister involved in a scheming battle.

3:15
S **Movie:** Liar's Moon

3:30
4 Tomorrow's Music Today
11 **Movie:** Someone at the Top of the Stairs (1973). Donna Mills, Judy Carne.

3:55
H **Movie:** Cat People

4:00
4 Mary Tyler Moore

4:15
W **Movie:** Find the Lady

4:20
2 **Movie:** Pete 'N' Tillie (1972). Walter Matthau, Carol Burnett.

5:00
11 Biography
S Best of Bizarre

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., July 24

6:00
9 N.J. Report
11 News
H **Movie:** Ruckus
S Faerie Tale Theatre

6:30
2 Felix the Cat
7 9 News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 To be announced
11 Robert H. Schuller
S Short Picks

7:30
4 Here's Lucy
5 Time for Timothy
7 This Is the Life
9 Jack Van Impe
H **Movie:** The White Lions
S The Last of the Caddoes

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
S **Movie:** Oliver Twist

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Sesame Street

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** Namu, the Killer Whale (1966). Lee Meriwether, Robin Mattson.
7 Safari to Adventure
9 Point of View
11 Josie and the Pussycats
H **Movie:** Clash of the Titans
S **Movie:** Papillon

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Electric Company
W All Star Showcase

10:30
2 Public Hearing
4 Visiones
7 Special Report: Take It All Off Update
9 That's the Spirit
11 Pink Panther
13 Wild America

11:00
2 Newsmakers
4 First Estate
7 Insight Special
9 Make Peace With Nature
11 Three Stooges
13 Frontline
W **Movie:** The French Lieutenant's Woman

11:15
5 **Movie:** Tarzan's Magic Fountain (1949). Lex Barker, Brenda Joyce.

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Buck Privates Come Home (1947). Bud Abbott, Lou Costello.
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News
9 Robert H. Schuller
13 Who's Supporting the Kids?
21 Last Chance Garage
H **Movie:** Arthur
S Paper Chase—The Second Year

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
5 **Movie:** The Searchers (1956). John Wayne, Natalie Wood.
7 Directions
21 Magic of Animal Painting

1:00
2 **Movie:** The Elevator (1974). Myrna Loy, James Farentino.
4 Church of the Russians
7 Like It Is
11 Honeymooners
13 National Geographic Special: Polar Bear Alert
21 Washington Week in Review
S **Movie:** Popeye

1:30
9 Outdoor Life
11 This Week in Baseball
21 Wall Street Week
W **Movie:** Masked Avengers

2:00
4 **Golf:** Anheuser-Busch Classic
7 Eyewitness News Conference
9 **Baseball:** Mets vs. Cincinnati Reds
11 **Baseball:** Yankees vs. Kansas City Royals
13 Great Performances: Brideshead Revisited
21 Sports America
H The Who Tour 1982

2:30
2 **Movie:** Pine Canyon Is Burning (1977). Kent McCord, Diana Muldaur.
7 Entertainment This Week

3:00
5 **Movie:** Summer of My German Soldier (1978). Kristy McNichol, Bruce Davidson.
13 Magic of Dance
21 Six-Gun Heroes
S **Movie:** Guys and Dolls

3:30
7 This Is the USFL
H **Movie:** Clash of the Titans
W **Movie:** The Music Man

4:00
2 Sports Sunday
4 Sportsworld
7 NCAA Preview
13 Wall $treet Week
21 **Movie:** Between Men (1935). Johnny Mack Brown, Beth Marion.
31 Washington Week in Review

4:30
7 American Sportsman
9 CNN News
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Bionic Woman
9 Those Amazing Animals
11 **Movie:** McQ (1974). John Wayne, Diana Muldaur. Cop quits his job to seek revenge on a late colleague's murderer.
13 Innovation
31 Inside Washington

5:30
4 Al McGuire on Sports
13 Firing Line
21 Sneak Previews
31 Cityscope
S Short Picks

5:50
H **Movie:** The White Lions

6:00
2 4 7 News
5 **Movie:** The Laughing Policeman (1973). Walter Matthau, Cathy Lee Crosby.
9 Road to L.A.
21 Numero Uno
31 All About TV
S **Movie:** Six Pack

6:30
2 4 7 News
13 Ireland: A Television History
21 Matters of Life and Death
31 Searching

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not
9 The Making of *Jaws* 3-D: Sharks Don't Die
21 Inside Albany
31 Rebop
W Diana Ross

7:30
11 Lawyers and Their Movies
13 Creativity With Bill Moyers
21 Faces of Medicine
31 Getting to Know Me
H Fraggle Rock

8:00
2 Alice
4 CHiPS
5 **Movie:** Escape from Fort Bravo (1953). William Holden, Eleanor Parker.
7 Matt Houston
9 Straight Talk
11 At the Movies
13 A Prospect of Whales
21 Murder Most English: Clouds of Witness
31 Gospel Jubilee
H Billy Joel
N **Movie:** Head
S Diana Ross Live From Central Park

8:30
2 One Day at a Time
11 Wall Street Journal Report

9:00
2 Jeffersons
4 **Movie:** Goin' South (1982). Jack Nicholson, John Belushi.
7 **Movie:** Rooster (1982). Paul Williams, Pat McCormick.
9 *It Is Written*
11 Lawrence Welk
13 Masterpiece Theatre: A Town Like Alice
21 **Movie:** The Gang's All Here (1943). Alice Faye, Carmen Miranda.
31 Amanecer
W **Movie:** Guys and Dolls

9:30
2 Newhart
9 World Tomorrow
31 Presente
H Not Necessarily the News

10:00
2 Trapper John M.D.
5 11 News
9 *Jimmy Swaggart*
13 The Good Neighbors
31 Crisis to Crisis
H **Movie:** Arthur
N **Movie:** And Now For Something Completely Different
S Paper Chase—The Second Year

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Matters of Life and Death
S **Movie:** Body Heat

11:30
5 David Susskind
7 News
11 Honeymooners
13 Matinee at the Bijou
W **Movie:** The Lady with Red Boots

11:45
2 Sports Update
4 The Devlin Connection
7 Sports Special
H **Movie:** Tarzan, the Ape Man

12 **MIDNIGHT**
2 **Movie:** The Beguiled (1971). Clint Eastwood, Geraldine Page.
7 **Movie:** The Last Picture Show (1971). Timothy Bottoms, Ellen Burstyn.
9 **Movie:** Brotherly Love (1970). Peter O'Toole, Susannah York. Story of a woman's romantic relationship with her brother.
11 Streets of San Francisco
N **Movie:** Saint Jack

12:45
4 Dusty

1:00
11 Twilight Zone
S **Movie:** The Beach Girls

1:05
W Best of Floyd

1:30
5 Moneyworks
11 News

1:45
4 Mary Tyler Moore
H **Movie:** The White Lions

2:00
2 News
9 Outer Limits
11 It's Your Business

2:10
7 **Movie:** Haunts of the Very Rich (1972). Lloyd Bridges, Cloris Leachman.

2:15
4 Visiones

2:30
11 **Movie:** Spell of Evil (1973). Diana Cilento, Edward de Souza.

2:35
S **Movie:** The Happy Hooker Goes to Washington

2:45
4 First Estate

3:00
9 **Movie:** The Steagle (1971). Richard Benjamin, Cloris Leachman. A college professor leaves his job and family.

3:15
4 News

3:30
H **Movie:** Friday the 13th, Part 3

4:00
11 Candid Camera
H **Movie:** Six Pack

4:30
11 Abbott and Costello

5:10
H Not Necessarily the News

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch

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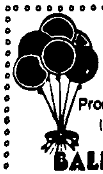

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Strictly Personals is a weekly feature. Rate is $14.95 per line. Minimum ad is 2 lines. Add $10.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by Closing (every Tuesday by 12 noon for following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732. Reply to NYM Box numbers at same address. Mail forwarded to NYM Box numbers for 6 weeks from issue date. Sending advertising circulars to Strictly Personal box numbers is not permitted.

Joie De Vivre Woman—55, attractive, loveable, sensitive, with multifaceted interests. Desires cosmopolitan, intelligent, male counterpart 50-60. NYM Box 2194.

Cycling Companion—For New England weekends. Seek cheerful and experienced lady cyclist for 30-60 mile jaunts from 1 gourmet inn to another. Box NYM 3010.

Very Attractive Female Ph.D.—5'7", 37, elegant/earthy wants tall, thin, handsome, educated, cultured, successful, continental, romantic, Jewish male, 38-44, *who never answered an ad, for living* happily ever after. NYM Box 2207.

Political Science Student—Fluent in French, Spanish, interested in meeting young woman of compatible interests. Please write Edward, Drawer T, Gracie Station, NY NY 10028.

Stunning, Mature Woman—Sexy, elegant, free to travel seeks en rapport man 55 plus. NYM Box 3023.

Richmond, VA—I love NY but live here. If you do too and are single female 25-30 seeking single successful white male early 30s send reply photo/phone. NYM Box 2196.

Single White Educated—Handsome, tall, slim male, 31. Seeks attractive well built female for casual friendship and sensual delights. NYM Box 2203.

Black Male—48, NYU graduate, NYC police officer retired wishes to meet attractive lady, 25-38. Equal opportunity person. *Phone please.* NYM Box 2205.

Attractive, Vivacious, Sensuous—Petite blond (32), bright (2 college degrees) seeking Sugar Daddy. Guaranteed commitment and confidentiality and more, in exchange for financial security. Makes home in Columbus, Ohio. Loves to and free to travel. P.O.Box 09381. Columbus, Ohio 43209.

Single White Male—45, seeks attractive low keyed lady with positive attitude. Photo helpful. NYM Box 2226.

Beautiful Single Woman—Tall, slender, still young looking, very successful, humorous seeking male counterpart 48 plus. NYM Box 2208.

To My Darling Man—Our 20 years together were the best ones of my life. Happy Anniversary. J.O.S.

Natasha—Your love has brightened my life. Happy Birthday. Boris.

Female Sports Fan—Attractive, 32, seeks attractive, single, Jewish male for future Sundays of football and champagne. NYM Box *2220.*

Bright, Lively, Attractive—Jewish woman of depth, young 40's, who is unlikely to place such an ad, mother from Bergen Co, NJ, who adores NYC, computer background, seeks established, intelligent gentleman, 40-50, with warm, humane sensibilities who is unlikely to answer a personal ad. NYM Box 2221.

If You're Wondering—Where the good men are, I'm right here in Maine. I am a successful, 38 year old bachelor looking for the right woman to share a good life. If you're a gentle, attractive person, mid 20s-mid 30s, with a good sense of humor and old fashioned values and think you could enjoy life up here, drop me a line and tell me about yourself. Include photo and phone. NYM Box 2222.

MD, 36, Warm—Bright, attractive, 6', 180 lbs., successful but not driven so as to have time to enjoy camping, bicycling and music. Seeks woman, 20-early 30's, pretty and shapely, warm and mature for relationship. Photo. NYM Box 2223.

Warm Single Male—32, bright, active, attractive attorney on the way up; seeks sane fun loving woman 25-32 share N.Y.C. and life; photo, phone and bio; Write, I'm quality. NYM Box 3025.

Classy Jewish Widow—With spirit and guts wants to meet monied gentleman for fun, friendship and travel partner. No marriage!Phone/photo NYM Box 3026.

Spunky And Cute—Jewish female advertising lady, seeks a successful, fun loving Jewish male 30-45 who needs love too. Let's talk. Photo/phone. NYM Box 3028.

Professional Woman—Slim, petite, 30's interested in outdoor and cultural activities, would like to meet professional single man in late 30's. Photo, phone. NYM Box 2214.

Business Executive—45, 6 ft., trim, nice appearance, high intellect, articulate. Wish to meet slim, attractive lady who is refined and worldly. NYM Box 2212.

Attractive Celibate Divorced—Nutritionist seeking laughter and companionship with successful unattached late 40's or early 50's herpes free male. Photo and phone number a must. I'm 45. NYM Box *2213.*

Former Photo Model—37, attractive, svelte female seeks equally intelligent, successful, special male. NYM Box 3021.

Beautiful, Well-Educated—Children's Author and Teacher (33, slender, 5'5", non-smoker) seeks intelligent, marriage-minded, wealthy gentleman, who's looking for a life-time commitment (and *possibly children) with a very loving,* sensitive and playful woman who has cultural interests. NYM Box 3022.

Puppy—Sun God your sensitivity keeps you in my heart. August's end? Tattoo.

Brooks Brothers—June 30 Dark eyed man I was slow My regret NYM Box 2216.

European? Englishman?—Lots of *beauxs on my string but experience sug*gests holding out for an interesting looking honest rogue with romantic past and stylish present who has reached his 40's without losing his waistline or sanity. *This very pretty,* long haired, petite, fashionable and successful American artist of Viennese descent, a former NYM Best Bet, longs to recapture more rewarding times. Jack Armstrong and Babbit need not apply. NYM Box 2217.

Warm Affectionate European—Married, 39 seeks to meet fun loving woman who appreciates humor and romance and life at its best. NYM Box 2218.

Beauty And Brains—Divorced, Jewish lady, Ph.D. seeks successful, business or professional man, 45 plus for committed relationship. NYM Box 2227.

Female, 40s, Att—Seeks Prince Charming's 2nd cousin. Box 575, NYC, 11374.

When replying to an ad with a NYM Box number, address your envelope to New York Magazine, 755 2nd Ave., N.Y.C., N.Y. 10017.

Loyal—Real female 38 seeks decent stable unattached male 40s. NYM Box 2209.

Seeking—An attractive Jewish male, professional, 29-34, 5'10" or taller who is interested in a meaningful relationship. I'm 27, attractive, professional. You won't be disappointed. Phone, photo. NYM Box 2204.

Beautiful Vivacious—Greeneyed 29 college instructor seeks male 30-38 attractive caring gentle financially secure. If you are special send photo and info. NYM Box 2210.

Sir Stephen—Leo visionary 40's seeks a most uncommon young lady o' for a supreme alliance. P.O. Box 361 FDR. Station, N.Y.C., NY. 10022

A Wonderful Lady—Attractive professional, 5'4", slim, white Jewish female, mid 50's, likes nature, art, opera, museum, theater, concerts. Seeks male mid 50's-late 60's, educated, kind, decent, flexible, successful, for friendship, romance. NYM Box 2211.

Blonde Bombshell—Single white Jewish female seeks single male 34 plus for warm talks, city culture, and country *adventures.* NYM Box 3024

Cute, Bright, Spirited—Ex-cheerleader turned businesswoman, 30, seeks smart athletic professional man. Go ahead. Respond on a lark! NYM Box 2219.

A Fantastic Lady—Attractive, slim, 5'6", Manhattanite, white Jewish divorced female, 40's, sales executive, loves life, people. Seeks flexible, intelligent "fun" white divorced/widowed male To Share Magic. NYM Box 2228.

Young Woman—29; blonde, slender, bright, well spoken. Pretty? Of course! Non-smoker photo please. NYM Box 3027.

Elitist Male—Romanesque look, slim, handsome, charismatic, soft spoken with an easy going elan, articulate with a dry wit, very young early forties appearance, super successful High tech careerist. Wish to meet extremely attractive, model slim, long haired female to age 28 with no dependents who has successfully mastered the art of hurling a champagne glass in to the fireplace. Reply with photo please. NYM Box 2224.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

Then you should look at *NEW YORK's* newest classified section . . . Strictly Personals. It's the best, fastest and most efficient way to reach over 1.2 million very attractive people.

NEW YORK's readers are the city's active, involved, upscale, professional men and women. The people who are interested and interesting. The people you want to reach.

Talk to the people you'd like to meet. Talk in *NEW YORK's* Strictly Personals. The hottest method of communications in town.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** 880-0732.

BRONXVILLE VILLAGE

Stucco English colonial, 5 bedrooms, 3½ baths, jacuzzi, 3 fireplaces, wood-burning stoves, beamed ceilings, darkroom, art studio, wine cellar, heated in-ground pool, 7-zone heating for low fuel bills. Upper $200,000.

For sale by owner. 914-337-9352.

Overlook a Meadow. . .

Hansel and Gretel cottage on pastoral Dune Alpin Farm near East Hampton village and ocean. Ready for conversion by an imaginative someone. All utilities on site. $150,000 with terms.

Talk to

Tina S. Fredericks Realty

East Hampton, N.Y. 516-324-4418

WILTON, CONNECTICUT

A choice of 2 country hideaways in easy commute area. One is a Contemporary Ranch w/view on 2.8 acres offered at $159,000. The other, just 40 years old, charming, on ½ private acre offered at $175,000. Both in top condition. See them soon.

WILD & ASSOCIATES

400 Danbury Road (203) 762-2446

New York - Greenwich Village

MAISONETTE

Two bedroom duplex in luxury doorman bldg. Eat-in French country kitchen with professional stove. Many special built-ins & amenities. Must see!! $350,000. Call:

The Co-op Dept. 212-691-1400

WILLIAM B. MAY CO.

85 Christopher Street, N.Y., N.Y. 10014

Westchester Condo/Tarrytown

. . .Only 38 minute commute to midtown

. . .2 bedrooms/2 baths, eat-in kitchen. Extras including carpeting — all appliances. Beautifully landscaped, former estate. Indoor/outdoor pool. Tennis and racquetball courts. Call 914-531-8244 — evenings better. $139,900.

LAKE MOHAWK NJ 1 HR-WEST SIDE NY
(GREAT GORGE AREA)

LAKEFRONT FANTASY HOUSE

A perfect spot to relax and unwind, this charming 2-bedroom weekend retreat features large fieldstone fireplace, deck overlooking lake & boat dock. 20 min. from Great Gorge in Northwestern New Jersey. . .$96,500. Call Shiela at Weicherts Realty (201) 729-2700

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GREAT LOCATION

Handsome Contemporary built by master craftsman on Greenwich border in Pvt. Assoc. Features: sliding glass doors, cathedral ceiling, fireplaces & greenhouse. Professionally landscaped property w/irrigation system underground. Minutes to RR station .... $439,500.

Country Homes

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PELHAM PELHAM MANOR

CENTER HALL COLONIAL

Brick/stucco, tile roof 4 bedrms, 3 baths on 2nd fl & 2 bedrms/bath on 1st fl, great family flow, short walk to RR & schools. $210,000.

We cover all the Pelham Listings

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Townhouse furnished. 3 bedroom, 2½ baths. Summer and/or year round rental. Option to buy. Pool and tennis court. $7,500-$12,000.

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Sterling Forest, NY 55 Minutes NYC

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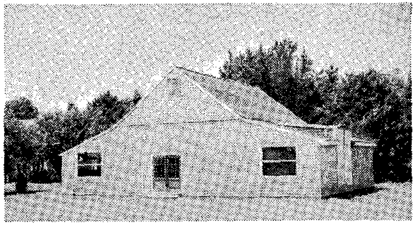
Year round house with fireplace in Sterling Forest. Near Greenwood Lake, NY and Sterling Ski Area. 2 bedrooms, living room, family room, sun porch, new kitchen and bath. Winterized and in excellent condition.

$47,500 (212) 580-7876



WATERMILL: A BARN IS STAR

A century-year-old 2400 square foot barn with hand-hewn beams. On a full acre, treed with 40 foot spruce, pines and the biggest holly in the Hamptons. Spacious, airy, newly shingled, it's waiting for the input of your creativity. $130,000. Call 516-537-0854. See it with DAVID PORTER REAL ESTATE, WAINSCOTT, NY. 11975

AN ALPINE RETREAT

Nestled among weather bent Hemlock & overlooking a famous trout stream is a 3 bdrm post & beam lodge. A cobblestone frplc crowned by a cathedral ceiling is the focal point of the combination living rm/kitchen area. 2 Full baths, central vacuum & connecting garage are but a few of the easy living comforts. All this on 4½ secluded acres. 2 Hrs from NYC. $135,000.

SULLIVAN COUNTY REALTY

Main St. Livingston Manor, NY 12758

914-439-5220 Eves: 914-439-5624

CATSKILL SKI COUNTRY

Another Redmond Luxury Home on 3+ ac. secluded yet very accessible along executive drive, like new contemporary rustic home w/4 bedrms., 2½ baths, massive double firepl., full basement, spacious deck, attached gar. dual circular driveway, owner relocating — $74,500.

REDMOND AGENCY

Route 28, Arkville, NY 12406

914-586-2696 Closed Sunday

WOODRIDGE LAKE

"The Step Beyond The Hamptons"

The prestigious, year-round resort community in NW Connecticut's historic Litchfield County. 385-acre lake, tennis courts, marina, beaches, pool, equestrian area, clubhouse, much more. Homesites: 10% down, 9½% interest. Homes: owner financing avail.

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Owner 212-759-5089

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Registered historic house in perfect condition. 3 bdrms., elegant bath, gold fixtures, original beams, wide plank floors, 3 fireplaces, slate terrace, beautifully landscaped 2 acres, pond, separate garage with small guest apt.

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GRACIOUS RESTORED VICTORIAN

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BOYNE REALTY

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$139,500.00

AMAGANSETT-EAST HAMPTON
SOUTH OF HIGHWAY

Walk to ocean, shopping. Graciously tree framed. Cool in summer, snug w/fplc in winter. Handsome random natural pine floor, open plan natural pine kitchen, 3 bdrms, 2 bths. pool. Only $145,000

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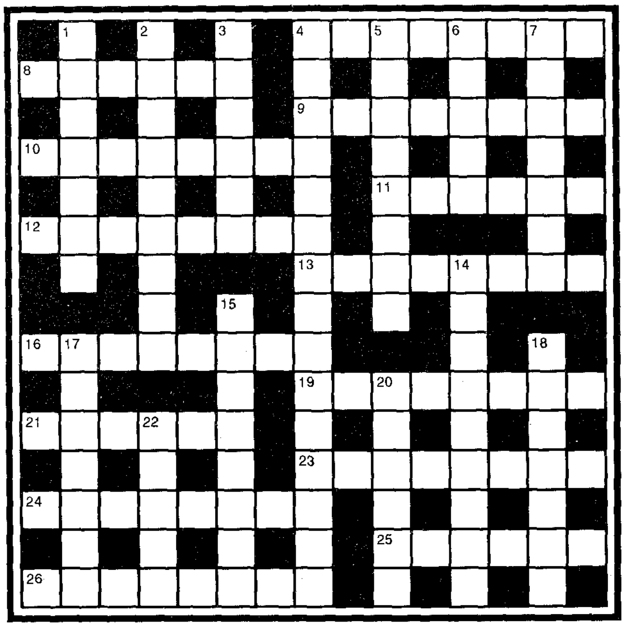
Call Brian Abraham

J.H. TAYLOR 477-0200

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 In among the wrongly adored, being a priest. (8)
8 Weapon allowed for the band. (6)
9 Description of a friend carrying gold, for example. (8)
10 Piece of poetry as a vehicle involving lines. (8)
11 A beating makes a pattern on the skin. (6)
12 Thirteen in prison—it's in the press. (8)
13 Completed discovery about woman being after one. (8)
16 Does one ever tire of what a dog may do? (8)
19 Heavens repay men when they are converted. (8)
21 Something to wear for the Iron Lady. (6)
23 The member on the right is in a group for urgent communication. (8)
24 The veil gives one mysterious power if there is no place for money. (8)
25 Undefiled despite taking part in quaint activities. (6)
26 Resort where I am unable to enter the drink. (8)



Down

1 Sing about you French coming up for something to eat. (7)
2 Write a letter far differently for an insincere supporter. (9)
3 A plan without something valuable for different levels. (6)
4 Fruitless place. (6, 4, 5)
5 The language used in archaeological activity is expanding. (8)
6 Bar in refusing others permission. (5)
7 A role he interpreted as what a member of the audience needs. (7)
14 Man from London area is with a goddess, but they have to keep apart. (9)
15 Happened to have lived without disaster. (8)
17 It enables one to see if you are up on everything. (7)
18 What is left for a bachelor and his weapon. (7)
20 Preaching and how to make it suitable for the paper. (6)
22 Organ which has twitch after medical treatment. (5)

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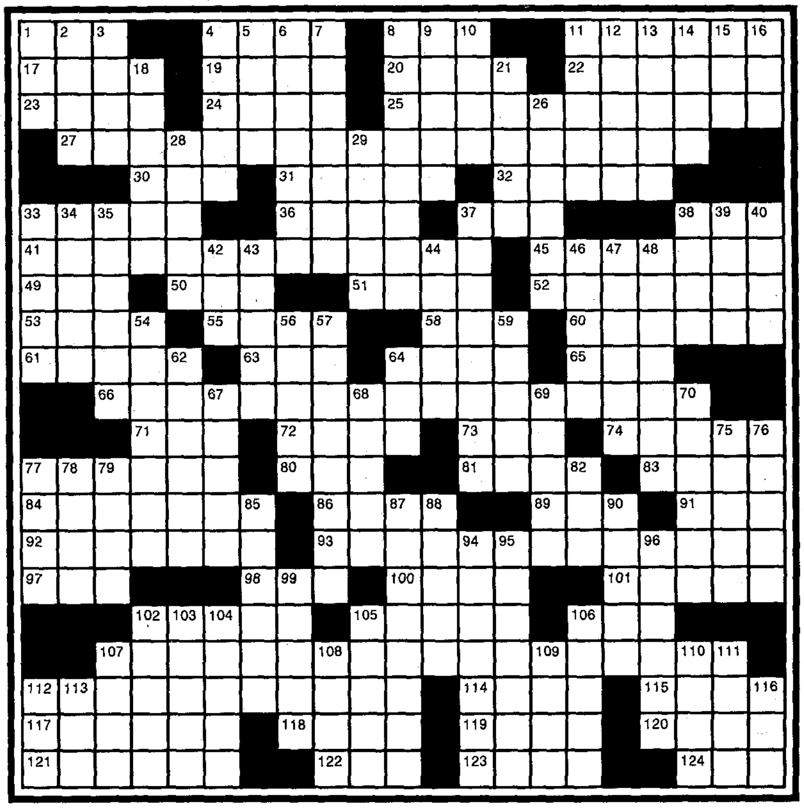
'PARDON MY LITHP':'CUE CROSSWORD'/By Maura B. Jacobson

Across

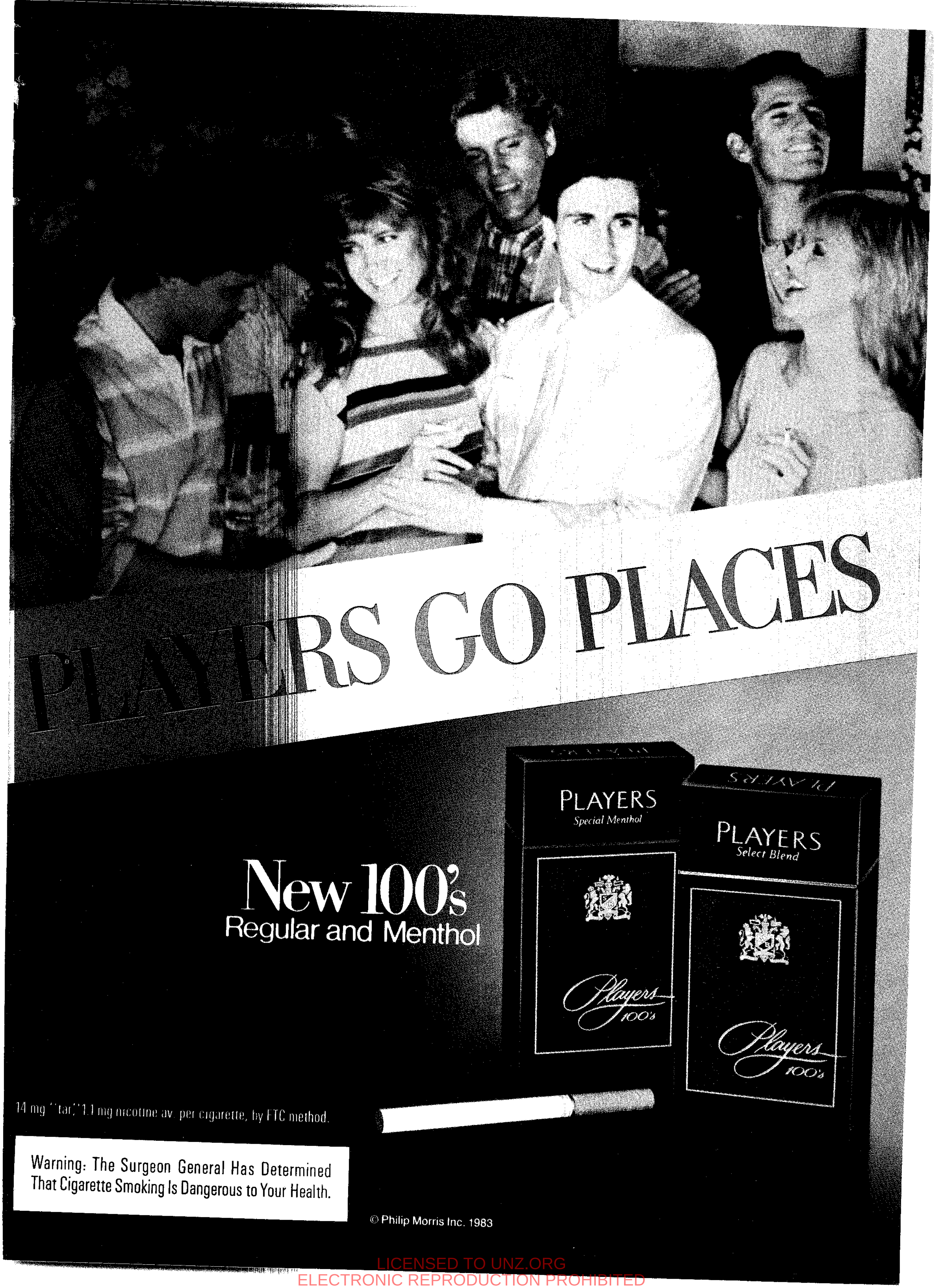
1 Era of British rule in India
4 Skin layer
8 Partner of substance
11 Shorthand inventor
17 Burden
19 Silkworm
20 Singles, to Simone
22 Small ring of color
23 Novelist —— Gale
24 Catholic prelate: abbr.
25 Angry ex-boxer
27 The teenagers are contented
30 Be mistaken
31 Renter's sign
32 Secluded valleys
33 Province of Italy
36 Singleton
37 Peer Gynt's mother
38 A Lillie
41 Chariots of the gods
45 Ireland, with 119-Across
49 Musket or racket suffix
50 Part of a bray
51 Fastidious
52 Short fiction work
53 Dracula creator Stoker
55 Bloke
58 Dem.'s opponent
60 Deliver
61 Oriental
63 Generation
64 Bil Baird's wife
65 "You —— There"
66 Middle-aged hitchhiker
71 Okla. oil city
72 Pen points
73 Between Stein's roses
74 Percolates
77 White poplars
80 Summer quencher
81 Cross out
83 Lackluster
84 Fur-lined cloak
86 Louts
89 Lightswitch settings
91 Compete
92 Pilots the jet
93 Fatso, when weary
97 Bread buy
98 "Swan Lake" step
100 New Deal monograms
101 Make —— of (botch)
102 Bert's family
105 Gaucho's lariat
106 Dadaist Jean
107 Sun Myung Moon's motto
112 Anorectics
114 Pop-rock singer
115 Ride the runway
117 Ice cream treat
118 Otherwise
119 See 45-Across
120 Grand-scale tale
121 Certain Slavs
122 Conducted
123 Arabic letter
124 Took sustenance

Down

1 Actress Russell, to friends
2 Soon
3 Jupiter's gal
4 Take exception
5 Whilom
6 "Our country, —— wrong"
7 Wireless pioneer
8 Dunk
9 Inappropriate
10 Blackbird
11 "Home, Sweet Home"' author
12 Hale —— of golf
13 Small gulls
14 —— synthesizer (musical device)
15 Mt.'s height
16 Yeah's antithesis
18 Utters, Biblical style
21 Hidden obstacles
26 Soprano Farrell
28 Potherb
29 City on the Allegheny
33 Microscopic animal
34 Some court hearings
35 Gibraltar, for one
37 Celestial body
38 Needing a toupee
39 Femmes' magazine
40 Hebrew month
42 Former nuclear agcy.
43 Therapy, to a G.I.
44 —— corn
46 Vicious eel
47 Turns inside out
48 Picked up, as an option
54 Gospel singer Jackson
56 Booster rocket
57 Olivine gems
59 Do a grammar chore
62 Least clothed
64 Outfield abbrs.
67 En —— (all together)
68 Voodoo's cousin
69 Claw
70 Hors d' ——
75 Works one's trade
76 Toboggans
77 On —— with (equal)
78 Flock of birds
79 Writer Wiesel
82 Last word
85 —— de corps
87 Used a bridge ploy
88 Vamoose!
90 Get going
94 Grasshopper's kin
95 "So free ——": Ruskin
96 Ascribe
99 "—— World Turns"
102 City of Israel
103 Same as G-sharp
104 Helen or Gabby
105 Get the suds out
106 Orlon's relative
107 "Look —— hands!"
108 Mound
109 Alley Oop's love
110 Calif. wine valley
111 Way out
112 Army medal: abbr.
113 Old World, for short
116 Rocks, at the bar



Solutions to last week's puzzles appear on page 98.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PLAYERS
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Players
100's
PLAYERS
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Players
100's

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Helmsley Hotels

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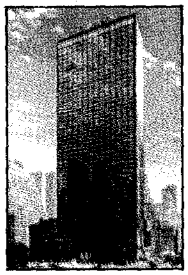

† **The Helmsley Palace** ‡
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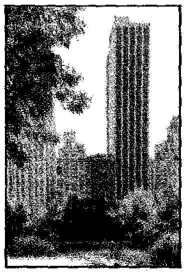

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$65-$140
Where guests are always impressed by impeccable service from a staff who never overlook even the smallest detail.

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Fri.-Sat.
$55-$65
With views of Central Park only a block away.

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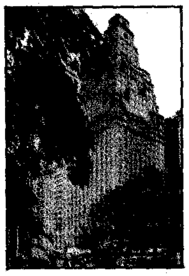
Fri.-Sat.
$55-$65
A nice family hotel with a full kitchen in every room.



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Fri.-Sat.
$60-$100
Distinguished by its European ambiance and continental manners; and home of Rumpelmayer's and its famous Viennese pastries.

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A great hotel with all kinds of extra touches (like a bathroom phone and remote control color TV).

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*Per night, double occupancy, weekend minimum rate. All rates subject to availability or prior reservation. All other rates shown are for single or double occupancy and are effective from June 26 to September 5, 1983. Taxes and gratuities not included.